

VISUAL ARTISTS EXPERIENCING NATURE:
EXAMINING HUMAN-ENVIRONMENT RELATIONSHIPS

By

Amy Lynn Wiita

RECOMMENDED:

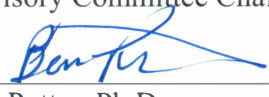

Maureen McDonough, Ph.D.


Peter Schweitzer, Ph.D.


Aldona Jonaitis, Ph.D.

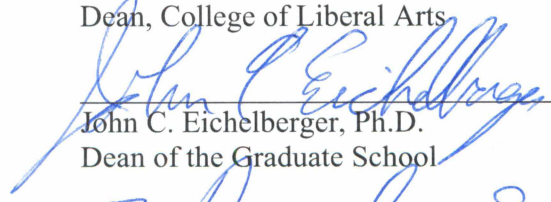

Terry Chapin, Ph.D.


Molly Lee, Ph.D.
Advisory Committee Chair


Ben Potter, Ph.D.
Chair, Department of Anthropology

APPROVED:


Todd Sherman, M.F.A.
Dean, College of Liberal Arts


John C. Eichelberger, Ph.D.
Dean of the Graduate School


Date

[This page intentionally left blank.]

VISUAL ARTISTS EXPERIENCING NATURE:
EXAMINING HUMAN-ENVIRONMENT RELATIONSHIPS

A
DISSERTATION

Presented to the Faculty
of the University of Alaska Fairbanks

in Partial Fulfillment of the Requirements
for the Degree of

DOCTOR OF PHILOSOPHY

By

Amy Lynn Wiita, B.S., M.S.

Fairbanks, Alaska

December 2015

© 2015 Amy Lynn Wiita

ABSTRACT

Anthropology has a long history collaborating with artists to understand their artwork. However, little research exists in the discipline that focuses on artists as a group, their creative process, and what may influence that process. In particular, how artists use nature and place has not been studied; instead, anthropology has generally considered nature and place as merely a backdrop for culture rather than for its impact on cultural expression. Identification of diverse aspects of the interdependence of ecological and social systems can inform our understanding of how people address issues of environmental concern. Managers, scientists, creative people, and others working at the nexus of disciplines, management needs, and ecological and social systems can facilitate this understanding through knowledge sharing. In my research I examined how two groups of visual artists process their interaction with the environment through what I term “experiencing with” nature and how this may influence them as artists.

I employed phenomenological inquiry methods and interdisciplinary analysis to investigate the ways in which artists develop a sense of experiencing with nature and a sense of place. I developed an experiencing formula framework representing relationships between variables involved in the act of experiencing in order to analyze artists’ narratives and actions as a way to examine their perceptions of their experiences with nature. The analysis made evident six primary categories of findings: artists’ sense of experiencing with nature, their purpose of experiencing, their process of experiencing, their conceptual definitions of nature, their access to nature, and how they experienced nature through the artist residency programs. I propose the experiencing formula framework may be suitable for describing human-environment relationships beyond the boundaries of artists and nature.

The artists’ experiences were individual and influenced them to varying degrees. They experienced nature with purpose and encountered both tension and inspiration while gathering resources for their work. They were not so concerned with defining nature as seeking to tell their story of place through their sense of experiencing to communicate their experiences with nature through their works. Experiencing with nature provided them with a language for expressing themselves. Nature was a place for journey and exploration for the artists.

[This page intentionally left blank.]

TABLE OF CONTENTS

	Page
SIGNATURE PAGE.....	i
TITLE PAGE	iii
ABSTRACT.....	v
TABLE OF CONTENTS.....	vii
LIST OF FIGURES	xiii
LIST OF TABLES	xiii
LIST OF APPENDICES.....	xiii
ACKNOWLEDGEMENTS	xv
CHAPTER 1: INTRODUCTION.....	1
1.1: Theoretical Significance	4
1.2: Research Purpose.....	5
1.3: Dissertation Road Map.....	5
CHAPTER 2: LITERATURE SYNTHESIS	7
2.1: Introduction	7
2.2: Literature and Concepts Reviewed	7
2.2.1. <i>Place/Space/Sense of Place</i>	7
2.2.2. <i>Environmental Aesthetics and Land Art</i>	9
2.2.3. <i>Visual Arts, the National Park Service, and Residencies</i>	10
2.3: Foundational Syntheses of the Literature.....	12
2.3.1. <i>Foundational Synthesis: Intersections of Art, Environment, and Anthropology</i>	13
<u>2.3.1.1. Introduction</u>	13

	Page
<i>2.3.1.2. Anthropology, Art, and Aesthetics</i>	14
<i>2.3.1.3. Environment, Landscape, and Art</i>	17
<i>2.3.1.4. Art, Nature, and Appreciation</i>	19
<i>2.3.1.5. Experience with Nature and Art</i>	22
<i>2.3.1.6. Environmental Art</i>	28
<i>2.3.1.7. Discussion</i>	31
2.3.2. Foundational Synthesis: Experiencing with the Natural Environment	33
<i>2.3.2.1. Introduction</i>	33
<i>2.3.2.2. From Perceiving to Experiencing</i>	39
<i>2.3.2.3. Influences</i>	46
<i>2.3.2.4. Culture as Influence and Expression</i>	51
<i>2.3.2.5. A Phenomenology of Lived Experience</i>	53
<i>2.3.2.6. Discussion</i>	56
2.4: Conceptual Framework	61
2.5: Research Questions	63
CHAPTER 3: AN EXAMINATION OF EXPERIENCING—METHODS	67
3.1: Research Techniques	67
<i>3.1.1. Research Field Sites</i>	68
<i>3.1.1.1. Description</i>	68
<i>3.1.1.2. Site Selection</i>	69
3.2: Research Procedures and Permitting	70
3.3: Research Sampling Strategy	70
<i>3.3.1. National Park Service Staff</i>	70
<i>3.3.2. Denali National Park and Preserve Artist-In-Residence Program Artists</i>	71

	Page
3.3.3. <i>The Arctic Circle Program Artists</i>	71
3.3.4. <i>Other Participants</i>	71
3.3.5. <i>Artist Characteristics</i>	71
3.4: Data Collection	73
3.4.1. <i>Observations and Participant Observation</i>	73
3.4.2. <i>Interviews</i>	74
3.4.3. <i>Limited Experience Reconstruction—Experiencing Denali</i>	75
3.4.4. <i>Photo Recording, Artist Journals, and Maps</i>	76
3.4.5. <i>Secondary Research</i>	77
3.5: Data Analysis	77
3.5.1. <i>Coding</i>	80
CHAPTER 4: EXPERIENCING WITH NATURE THROUGH RESIDENCIES— RESULTS AND DISCUSSION	83
4.1: Introduction	83
4.2: Residency Design	85
4.3: Opportunities of Residencies	94
CHAPTER 5: ARTISTS’ EXPERIENCING WITH NATURE—RESULTS AND DISCUSSION	99
5.1: Arguing a Sense of Experiencing	101
5.1.1. <i>Introduction</i>	101
5.1.2. <i>Influences on Sense of Experiencing</i>	103
5.1.3. <i>Sense of Experiencing through Context</i>	108
5.1.4. <i>Sense of Experiencing through Resources</i>	111

	Page
5.2: Purpose of Experiencing	111
5.2.1. Introduction	111
5.2.2. Landscape as Purpose	114
5.2.3. Translation as Purpose	116
5.3: Process of Experiencing With Nature for Art-making	119
5.3.1. Introduction	119
5.3.2. For Example: One Artist’s Process—Day-by-Day	122
5.3.3. Process of Experiencing for Doing	124
5.3.3.1. Doing Art through Planning	125
5.3.3.2. Doing Art through Focus	129
5.3.3.3. Doing Art through “Being In” Nature	131
5.3.3.4. Doing Art through Gathering	135
5.3.4. Process of Experiencing for Making	138
5.3.4.1. Relating to Place for Making	138
5.3.4.2. Evolution of Making	142
5.3.4.3. Synthesis for Making	144
5.3.4.4. Execution of Making	149
5.4: Defining Nature	150
5.4.1. Introduction	150
5.4.2. Fuzzy Definitions of Nature	152
5.4.3. Defining what Nature Can Be...	155
5.4.4. Wilderness Definitions	156
5.4.5. Refuge as Definition	159

	Page
5.5: Accessing Nature	161
5.5.1. Introduction	161
5.5.2. Means of Access	163
5.5.3. Time as Access	172
5.5.4. Barriers to Access	173
CHAPTER 6: HUMAN-ENVIRONMENT RELATIONSHIPS—CONCLUSIONS	177
6.1: Summary	177
6.2: Conclusions	182
6.3: Limitations of the Study	186
6.4: Implications of the Study	188
6.5: The Future	189
LITERATURE CITED	191
APPENDICES	203

[This page intentionally left blank.]

LIST OF FIGURES

	Page
Figure 3.1: Alaska Research Site, DNPP	68
Figure 3.2: High Arctic Research Site, Svalbard	69

LIST OF TABLES

	Page
Table 2.1: Research Variable Matrix	65
Table 3.1: Residency Participant Characteristics	72
Table 5.1: Relationships of Research Findings Categories to Research Questions	100

LIST OF APPENDICES

	Page
Appendix A: Semi-structured Ethnographic Interview Guide.....	204
Appendix B: Research Data Sources Overview	218
Appendix C: Human Subjects Research Approval	219
Appendix D: Copyrighted Material Approval	220

[This page intentionally left blank.]

ACKNOWLEDGEMENTS

I would like to thank the artists in the Denali National Park and Preserve Artist-In-Residence program and The Arctic Circle residency program for their generous contributions of time and effort to my research. They all spent many hours speaking with me in conversation that was more engaging than I could have imagined. The TAC artists endured 17 days of allowing me to observe and partake in their activities during our expedition to the Svalbard archipelago. It was a special experience to share with the group. Without these artists' willingness and interest, my research would not have been possible. I would also like to thank the Farm Foundation for selecting me to participate as a scientist-in-residence on the inaugural voyage of The Arctic Circle program. The opportunity changed my life.

I am exceptionally grateful for the insight and guidance of my committee members, Drs. Molly Lee, Maureen McDonough, Peter Schweitzer, F. Stuart Chapin, III, and Aldona Jonaitis. I am deeply thankful for their patience and support during the many unforeseen challenges in my life. I sincerely appreciate their open-mindedness toward my research topic and the interdisciplinary framework I pursued. Thank you Dr. Lee for making this journey possible in so many ways. Thank you Dr. McDonough for your heartfelt support, mentorship, and friendship over the years. Thank you Drs. Chapin, Jonaitis, and Schweitzer for sharing your depth of wisdom throughout this process.

My husband, James, has earned an honorary spousal degree of the highest honor for his unending support in more ways than I have pages to mention. Thank you for your help translating my thoughts to formula so we could communicate.

I also thank all the Denali National Park and Preserve, National Park Service, and Alaska Geographic staff who contributed their time to be interviewed, as well as those who helped me during my fieldwork with everything from giving me access to public records to providing me with transportation. I owe many thanks, as well, to DNPP for providing me with housing during my fieldwork in the park.

My thanks also go to the University of Alaska Fairbanks Institutional Review Board who approved this research under Protocol 06-59.

Dedicated to my husband James. Thank you from the bottom of my heart.

Twenty-one years and here we are again. Let's "go" somewhere now.

CHAPTER 1: INTRODUCTION

Experiencing nature takes many forms (e.g., hiking a wooded trail, climbing a mountain, sea kayaking, tending a garden, taking in a vista, or painting a picture) and can be experienced from various perspectives—for example, that of the forester, the naturalist, the gardener, the home maker, the painter, the sculptor, etc. “[N]ot all human groups and cultures view nature in the same way” (Cronon 1996, 21). The relationships we develop with our environment, how we experience our environment as we live within it, the meaning we construct from it, and how we process our experiences with it shape our lives (Berleant 2002). “And because we live as part of a cultural environment, our aesthetic perception and judgment are inevitably cultural” (Berleant 2002, 9). Anthropology has a long history of collaborating with artists to understand their artwork. However, little research exists in the discipline that focuses on artists as a group, their internal creative process, and what may influence that process. In particular, how artists use nature and place has not been studied; instead, anthropology has generally considered nature and place as merely a backdrop for culture when, in fact, it can have a significant impact on cultural expression. Berleant (2002, 6) argues that “what we need is a theoretical account that describes and explains how we actively participate in the realm of art.” Through this research, I provide a theoretical account of how artists jointly participate in the realms of art and nature.

“The natural world has been a source of artistic inspiration for centuries, and the tradition of landscape representation in particular figured prominently in the early history of American art” (Momin 1999, 30). Since the 1960s, environmental art—art with a focus in, on, or from the land—has developed into its own genre in the United States because of various factors one of which was the American environmental movement. The work of artists influenced the history of the national park system in the United States: for example, Yellowstone was designated as America’s first national park partly due to the “public response to Thomas Moran’s splendid landscape paintings...of the Yellowstone region in 1871” (Denali National Park and Preserve). Yet there is little research on how visual artists process their experiences with nature to create art. Input from “artists, musicians and poets” inspired by nature has the

potential to give natural resource professionals unique insights that may not be obtained from other groups of people that engage with nature (Schroeder 1996, 22).

Artists' experiences with nature may influence their work and also themselves as artists. Landscape is a powerful component of many artists' lives: for example, the landscape of Alaska has had a significant impact on many an artist's work—from poets to painters (Soos and Woodward 2000). Woodward (1993) describes Alaska as a special place of exquisite beauty that has been the subject of artistic expression for years. Few anthropologists (e.g., Lee 2006, Ingold 2011) have examined how artists experience nature and how their environmental constructs influence their own means of cultural expression—specifically visual art. DeLue and Elkins (2008, 290) advise that experiential theory dealing with how people respond to the landscape “holds enormous value for our understanding of the landscape.”

This research explored the experiences of visual artists in Alaska and the High Arctic of Svalbard. It examined how visual artists processed their experiences with nature. It assumed that people experience, perceive, and construct place in individual ways that relate to both culture and environment. I explored the cultural aspects of artists' individual ways of experiencing nature to provide a deeper understanding of the artists' relationships (e.g., physical, philosophical, and psychological) with nature. I proposed different artists would, through their history and culture, have individual perspectives on the construct of environmental experience as it related to their art. I examined artists' perceptions of their experiences, not the actual raw experiences themselves. The primary data collected were the artists' narratives, which can be influenced by many factors such as culture, memory, age, etc. I was not concerned with whether the narratives were accurate accounts of the artists' experiences with nature. What I was concerned with is how the artists perceived and processed their experiences in relation to how they were influenced as artists. The narrative, observational, and experiential information gathered from this research collectively revealed human-environment relationships from a cultural expression perspective—the means of processing experiences with nature and the potential influences of nature on cultural expression.

In this dissertation, “art,” and “artist,” are generalizing terms of convenience and are limited to the visual arts (not including photography or the performing arts). I also use key yet nuanced writing choices throughout this dissertation. My use of gerund phrases to express action and “with” to express being-in are purposeful (e.g., the artists “experiencing with” nature). I also distinguish my use of place and space in the context of the artists’ narratives. As such, place references something people can be within, and space generally references a volume or concept (e.g., vastness) (see Ingold (2011) for his detailed argument against “space” and Tuan (1977) for his definitions of place and space).

I identify aspects of the environment that are not predominantly built using terms such as “natural,” “natural environment,” “landscape,” or “nature” to identify the non-built aspects of the environment and are not intended to imply a separation between people and the environment they create and live within (for further discussion on this terminology see Ingold (2000, 1992)). According to Hull and Robertson (2000, 97) “the language we use to describe nature matters”; it is often complex, value-laden, and imprecise. I describe these terms and the concepts they embody further throughout this research process, with the artists’ constructs of what constitutes art, artistic expression, and nature informing the research.

Malpas (1999) argues that one must have a starting point to explore the concept of place. I use the experiences of artist-in-residence programs as this starting point. The study of place is also not restricted to a single discipline (Berleant 2002). Patterson and Williams (2005, 361) note that to see a systematic coherence in the body of knowledge about place research “requires a pluralistic world view that understands place, not as a single research tradition but as a domain of research informed by many disciplinary research traditions at the research program and paradigmatic level.” This research embraces varying traditions and their interconnectedness, allowing for an interdisciplinary approach. Malpas (1999, 1) also discusses the concept that the “land around us is a reflection...of our culture and our society” and people are defined by place. My research explores how experiences with nature may influence cultural expression as reflected in the field of art.

1.1: Theoretical Significance

This research advanced the understanding of human-environment relationships, expanded anthropological research on nature as it relates to cultural expression (visual art), and expanded the understanding of the linkages between cultural expression and the natural environment. I employed an interdisciplinary theoretical framework to accomplish this. My research examined the reciprocal interaction of environment and culture. As Davidson-Hunt and Berkes note, “social memory both frames creativity within, and emerges from, a dynamic social-ecological environment” (Davidson-Hunt and Berkes 2003, 1). Mutual consideration of culture and environment elucidates the complex web of variables constituting human-environment relationships (i.e., in this case the relationships that exist between the experiences with nature and the creation of art).

The concepts of space, place, landscape, and sense of place have only recently begun to enter anthropological research as a critical research focus (Feld and Basso 1996, Hirsch and O'Hanlon 1995). Berleant (2002, 4) argues the study of the natural environment “has theoretical significance for our understanding of the more traditional arts of painting, sculpture, and architecture” as well as other arts and through environmental aesthetics we can identify “important values in ecological thinking...that are often overlooked.” This is true for other disciplines such as philosophy, aesthetics, and environmental aesthetics which have struggled to employ a focus on the role of the natural environment to describe the human condition (Malpas 1999). Carlson and Berleant posit, “artists are explorers of nature, just as they are explorers of the human psyche, of human relationships, and of the entire social milieu. The continued investigation of the place of importance of such artistic explorations of nature is a key direction for future research” (Carlson and Berleant 2004, 25) in the study of nature. I contributed to the expansion of anthropological research in this area by examining artists' experiences with nature. I furthered the understanding of human-environment relationships from an anthropological and interdisciplinary perspective and methodological approach.

1.2: Research Purpose

Identification of diverse aspects of the interdependence of environmental and social systems can inform our understanding of how people address ever-increasing issues of environmental concern.

Managers, scientists, creative people, and others working at the nexus of disciplines, management needs, and ecological and social systems can facilitate this understanding through knowledge sharing.

Anthropological research on visual artists ‘experiencing with’ nature can inform these issues. The purpose of this research was to examine aspects of human-environment relationships focusing on visual artists and nature to inform these issues and the respective gap in anthropological research.

To understand how visual artists process their experiences with nature, I argue their experiences with nature collectively help construct what I term their “sense of experiencing” and how they respond to the natural environment. I propose that rather than a focus on art as object, the intersection of art, environment, and anthropology allows for a focus on process: processes of perception, experiencing, and production from the vantage point of a producer—visual artists. I contend understanding the artists’ processes of experiencing and relating with the natural environment provide information on human-environment relationships.

1.3: Dissertation Road Map

I chronicle my research beginning with both a review and synthesis of relevant literature in Chapter 2, which has two primary sections. In section 2.2 (Literature and Concepts Reviewed), I outline concepts and topical areas relevant to my research. In section 2.3 (Foundational Synthesis of the Literature), I provide a synthesis of the broad literature on the nexus of art, environment, and anthropology and argue the interlinkages of perceiving and experiencing nature and how phenomenology is appropriate to my research inquiry. In Chapter 3, I report on the methods I used to conduct my research and my analysis process. I discuss findings focused on the Denali National Park and Preserve (DNPP) and The Arctic Circle (TAC) residencies in Chapter 4. Chapter 5 combines an in-depth account with discussion of my research findings from working with DNPP and TAC program artists as well as my

experiences with the research process and conducting participant observation on the Greenland Sea surrounding Spitsbergen in the High Arctic. I conclude with a summary of my findings and an overview of how the detailed findings from my research apply to human-environment relations in general in Chapter 6.

CHAPTER 2: LITERATURE SYNTHESIS

2.1: Introduction

The subject matter areas relevant to my research are diverse. Due to my focus on aspects of several arenas, a synthesis of the literature was appropriate for grounding the research in the literature. The synthesis highlights the interlinkages relevant to my process of inquiry, and data collection, analysis, and interpretation. The literature and concepts I review in section 2.2 in conjunction with the synthesis of the literature I deliver in section 2.3 collectively provide the foundation for interpreting the findings I present in Chapters 4 and 5.

2.2: Literature and Concepts Reviewed

I built upon the following literature as the basis for the conceptualization, design, and implementation of this research.

2.2.1. Place/Space/Sense of Place

There is an emerging literature on the limited research conducted in anthropology on place as more than a location (see Basso 1996, Myers 1991, Weiner 1991, Ingold 2011, Ganapathy 2013, Hirsch and O'Hanlon 1995). Feld and Basso (1996) discuss the lack of anthropological research focused on sense of place, and Rodman (1992) notes the lack of critical anthropological thought on the concept of place; however, this emerging literature is impelling the concept of place beyond its generally accepted definition of setting or society's interaction with the built environment (e.g., see Thornton 2008).

Feld and Basso (1996) present essays that argue the perception and experience of place from an anthropological perspective. They point out that although much valuable research on “place and places” has been carried out, few ethnographic accounts have been centered on “the perception and experience of place” (Feld and Basso 1996, 6). The essays illuminate how places are experienced and become meaningful through local and individual cultural processes and practices—how places are “actively sensed.” Basso (1996) notes people can sense place in more than one way and the experience of place is highly individual and complex. My research furthers the ethnographic account of experiences with place,

provides information based on the construct of environmental experience, and expands the scope of place research to include cultural expression.

Basso (1996) offers a detailed ethnographic examination of the complexity of an individual's sense of place—a concept he notes cultural anthropologists often do not recognize. With a focus on place, he says “Apache constructions of place reach deeply into other cultural spheres” (Basso 1996, xv). He illustrates the importance of the broad applicability of an understanding of Apache construct of place. Basso (1996, xvi) specifically states “People, not cultures, sense places... and they do so in varying ways” although “informed by local bodies of knowledge.” Basso presents an ethnographic account of Apache construction of place and place naming as an exemplar for ethnographic examination of sense of place.

Rodman (1992) argues for anthropology to treat place as a critical concept and not simply the setting or location of ethnographic research. She describes place as “an anthropological concept [that] is as complex as voice” and poses questions and examples of “how the anthropological study of place relates to experiences of living in places” (Rodman 1992, 641). She continues with place as a social construct that we should not disassociate with the power, voice, meaning, and various attributes it may embody. Rodman (1992, 643) states “for each inhabitant, place has a unique reality, one in which meaning is shared with other people and places. The links in these chains of experienced places are forged of culture and history.” It is partly upon these constructs that I base my inquiry on both visual artists' discussions of experiences with nature and artist residency programs to explore a broader picture of the artists' experiences with their environment.

Stokowski (2002) argues for place and sense of place in the context of power relations, advocating the need to recognize and critically examine language and discourse in the study of place. She presents this in the context of recreation, leisure, and tourism research. In contrast to Basso's (1996) emphasis on sense of place as an individual experience, Stokowski (2002, 372) presents it as a “social (not merely individual) task.” I recognize Stokowski's concerns and embrace a broad participant-driven scope that considers artists within their social milieu and extends beyond the individual. I encompass more than the physical setting aspect of place by examining the perception of the environment

holistically, which I achieve by observing and inquiring into how the context of artists' experiences with the natural environment may influence their work.

Tuan is a critical thinker on the concepts of space and place. In *Topophilia* (Tuan 1990), he discusses landscape painting in Europe, suggesting that artists are not a reliable source of accurate representations of nature. My research does not focus on the visual art of the artists as a record of the actual image of the environment but rather as the output of their experience with the natural environment. Tuan (1990, 247) also suggests that park visitation statistics do not tell us how “people make use of their opportunities in the natural environment.” My research elucidates how artists are using their opportunities in the natural environment and how they process these experiences to result in the creative output of visual art.

2.2.2. Environmental Aesthetics and Land Art

Let us next look at environmental aesthetics and land art as they relate to the nexus of art and environment. Environmental aesthetics seeks to denote “the appreciative engagement of humans as part of a total environmental complex, where the intrinsic experience of sensory qualities and immediate meanings predominates.... Environmental aesthetics...[is] the study of environmental experience and the immediate intrinsic value of its perceptual and cognitive dimensions” (Berleant 1997, 32). Environmental aesthetics is a relatively new discipline with many topics of study, from theoretical discussions of whether there can be one aesthetic appreciation of art and of nature to the aesthetic values people find in nature (Berleant 1997, 2002). The integrative, interdisciplinary, and diverse topical perspective of environmental aesthetics makes it a valuable theoretical component of the framework for my research.

Land art, also called environmental art, nature art, and earth art came about as a named genre in the 1960s in the United States. It incorporates a variety of art constructed by artists on or in the land or using material resources from the land. For some artists there is a relationship between experiencing with a landscape and creativity (e.g., landscape-based art), where the landscape holds a position of value. For other artists, it is the land art itself that has value and the landscape holds little significance. Michael Heizer, an artist specializing in earth art, stated in an interview that he had “no interest in landscape in

terms of art”; instead he was interested in the materials he found on the land that were conducive to meeting his artistic needs (Brown 1984, 11). Motivations for “land”/“environmental”/“earth” artists are varied, as is illustrated by Grande, Malpas, and Sonfist (Malpas 2003, Sonfist 1983, Grande 1994). Land art is diverse, with a spectrum of works that include those having significant impact on the natural environment to those that are purposefully non-invasive, as well as those that are ephemeral. There continues to be artistic focus on the production of art works situated in or relating to the natural environment. Grande (2004, xxi) compiled interviews conducted with artists to provide a better understanding of “how the art-nature phenomenon is occurring simultaneously in many places, among a great variety of artists, in many countries, and how this synchronicity is no accident [and to provide] readers... with a broader worldview.” This research aims to continue broadening the understanding of human-environment relations of artists.

2.2.3. Visual Arts, the National Park Service, and Residencies

Place, environmental aesthetics, and art converge in artist residencies that facilitate opportunities for artists to experience the natural environment. Alan Gussow was a driving force in the development of the first National Park Service (NPS) Artist-In-Residence (AIR) program at Cape Cod National Seashore in 1968. As the first NPS Artist-In-Residence, he discusses his experience with the landscape during his residency and how it changed his perspective about his perception of his place within the landscape (Gussow 1995). He also provides a brief history of his initiation of the NPS AIR program. Referencing a drawing Gussow sketched in the sand during his time as Artist-In-Residence at the park, he notes his perceptual shift.

I was horrified at what I saw. Mixed in with my beautiful markings were all my footprints! I had not realized I was walking in and through my drawing. My mental image had been that I suspended above the work, making only art. All the while, I now saw, my body had been there, leaving its own imprint. What I understood at that moment - and what has remained with me - is the idea that we are never merely spectators to

the landscape.... My conventional definition of landscape as subject matter, a view, or vista, which I might paint, now seemed inaccurate and incomplete.... I was inescapably a part of the place (Gussow 1995, 224-225).

Gussow vibrantly illustrates how he came to realize the idea of being within an environment in the same context that my research examines, decades before Ingold (2000) discusses and labels them as the concepts of “landscape and the dwelling perspective.”

Woodward (2000) explores the subject of painting as it has related to Alaska over the years. He notes Alaska attracts artists for various reasons from respite and invigoration to personal challenge and cultural encounters. He addresses the connection between artist and the natural environment throughout. The vignette of *Canvas, Colors, and Camping*, as the name implies, exemplifies this connection (Michaels 2000, 46-47). “The visual record painters have left tells us as much about what people have wanted from Alaska as it does about the place they found” (Woodward 2000, 5).

The National Park Service recognizes the various roles artists have played in the national park system over the years and has made its Artist-In-Residence program available through various parks around the country. There were approximately 42 NPS residency programs in 26 states, as of 2008 (National Park Service 2008). This number fluctuates based on funding and park resources but many programs across the nation continue to thrive. There is little detailed information about the results from the artists’ experiences in the AIR programs or how these artists experience the natural environment. The NPS notes “artists have had a significant impact on the creation and development of America's national parks since the beginning of the national park movement. Dramatic nineteenth century paintings of the western landscape raised public consciousness about the natural wonders of the West and...led directly to the creation of America's first national park” (Denali National Park and Preserve). Artists have helped to establish the image of US national parks and the American landscape throughout history, including the image of DNPP and Alaska (Denali National Park and Preserve).

Artists have played a key role throughout history in communicating cultural, social, political, environmental, and myriad other genres of information to society. This continues today. Organizations worldwide provide opportunities for artists to experience the world on many levels: to facilitate their engagement, address concerns, and provide alternate forms of communication for society. The natural environment is an important component in a variety of residency and integrative programs that facilitate collaborations between artists and between artist and scientists and others to promote collaborative discourse and knowledge sharing, through which they can address issues of current concern.

In the past decade or so, various land management, scientific research, residency, foundation, education, and art organizations, as well as others, have increased the availability of such collaborative opportunities. The NPS and TAC programs discussed here and partnerships between artists and other organizations such as the US Forest Service, Long Term Ecological Research sites, the National Association of Marine Laboratories, the Organization of Biological Field Stations, The Nature Conservancy, the Center for Art + Environment, the International Polar Year, the National Science Foundation, and Cape Farewell promote such collaborations. The Alliance of Artists Communities¹ and Res Artis—Worldwide Network of Artist Residencies² are two such examples of clearinghouse-format organizations.

2.3: Foundational Syntheses of the Literature

A synthesis of the literature examining the intersection of art, environment, and anthropology and the entanglement of perceiving and experiencing provides context for my methods and analytical framework. In sections 2.2.1 (Intersections of Art, Environment, and Anthropology) and 2.2.2 (Experiencing with the Natural Environment), I synthesize the broad literature and organize it conceptually as it relates to my interdisciplinary research topic.

¹ See: <http://www.artistcommunities.org/history> (accessed 9/15/2015).

² See: <http://www.resartis.org/en/> (accessed 9/15/2015).

2.3.1. Foundational Synthesis: Intersections of Art, Environment, and Anthropology

2.3.1.1. Introduction

Anthropology already has fields of study in art and in environment. Anthropologists can layer art, environment, and anthropology to create an interdisciplinary framework for examining the intersection of these three constructs. In this chapter, I discuss these intersections. I consider art as primarily the visual arts (to limit the parameters of this study) and consider the natural environment as the non-built environment referring to it broadly using various terms (e.g., nature, landscape, place wilderness, etc.) to provide breadth and avoid semantic arguments yet distinguish it from the built environment.

Philosophy and art history are the disciplines that traditionally address questions of aesthetics. This form of inquiry has a broad application to aesthetic anthropology and environmental aesthetics and can play a role in understanding the intersection of art, environment, and anthropology. According to Morphy (1992, 181), “[a]esthetics is a rubric term with no simple, universally acceptable, definition. Aesthetics is concerned with how something appeals to the senses... aesthetic response concerns sensations or feelings that are evoked or caused in the viewer looking at a painting.” Coote (1992) states that a narrow focus on art and art objects has impeded advancement in the anthropological study of visual aesthetics. The limitations of this view are illustrated throughout his edited volume on anthropology, art, and aesthetics (Coote and Shelton 1992). The emphasis on art objects, especially objects of indigenous cultures, is the launching point for most discussions about the anthropology of art or aesthetic anthropology. This is not surprising given the evolution of foci in anthropology from the study of small-scale indigenous societies, the classic “other,” to contemporary studies of large non-indigenous societies. Coote (1992, 246-247) notes that “all human activity has an aesthetic aspect” and that it may be useful to define aesthetics independently from art; that “[t]he anthropology of aesthetics should... get closer to [the concept of addressing] perception” where “perception is an active and cognitive process in which cultural factors play a dominant role. Perceptions are cultural phenomena.” He suggests we “make the attempt to understand how they [other societies] see” (Coote 1992, 247). I propose we do this in part by examining how artists experience the natural environment and narrate their story of experience. In this way, my

research moves away from the anthropological tradition of art as the object of study to a focus on the process by which art comes to be.

Through ethnographic writing and anthropological inquiry, anthropologists can examine the intersection of art and environment. They can frame this intersection with what Geertz (1973) refers to as “symbolic dimensions of social action,” for example: art, ideology, and science. Through this contextualization they can shed light on what artists have to demonstrate to us about human-environment relationships and contribute to the “record of what man has said” (Geertz 1973, 30). Gamble (1995, 252) tells us “the first cave paintings, the first dances, and the first music each were in response to natural surroundings; art was literally born from nature.” Let us not forget about the humans who experienced the nature to produce the art—for here is an intersection of art, environment, and anthropology.

2.3.1.2. Anthropology, Art, and Aesthetics

Including art as a particular point of interest in anthropology is a development that began in the 1950s and 1960s (Coote and Shelton 1992, 7). In the 1970s, academics were discussing how to define the area of inquiry (Maquet 1971) and in the 1990s they were still debating the relationship between art and anthropology and the nature of the subject as a whole (Firth 1992, Gell 1992). Maquet (1971) argues that an “anthropology of art” cannot exist because the concept of “art” is inherently too ethnocentric to be able to be a field of cross-cultural inquiry (i.e., anthropology). He therefore proposes an anthropology of aesthetic phenomena. Although technically definitive, this is a cumbersome title; practitioners generally refer to the field of anthropology concentrating on art as either the anthropology of art or aesthetic anthropology. The early focus of the field was on “indigenous art” as art objects. There is still a tradition of this but it now also includes non-indigenous art and the examination of the processes associated with and the roles of art objects within a cultural context. The focus is on the aesthetic phenomena within a cultural process, generally with an emphasis on illuminating how we construct, use, or perceive a phenomenon and its place in its cultural context.

Bourdieu and Johnson (1993) remind us of the importance of context in anthropological research. When examining art and the cultural factors of which it is a part, the institutional frameworks that

structure how art and artists function within a culture should be addressed as part of the whole that describes cultural goods and practices (e.g., art and its production). The various Artist-In-Residence programs sponsored by the US National Park Service are an example of a framework in which the production of art and the natural environment intersect in the culture of a bureaucratic structure. Some national parks provide artists with structured opportunities to experience a park within the extensive bureaucratic framework associated with the National Park Service—with its layers of individual park programs, managerial webs of complexity, and fickleness composing the “complex institutional framework” of which Bourdieu (Bourdieu 1993) speaks.

The need for context and the avoidance of ethnocentrism is readily apparent in most discussions of the anthropology of art as problems of definition often arise—how is art defined, what does the analyst mean when referring to it, and whose definition is it? This questioning arises from the prevalence of early anthropology of art studies that examined indigenous art objects and defined and compared art objects based on European or Western concepts rather than placing them within the context and definitional parameters of the society from whence the “art objects” came (Morphy 1994).

Wiseman (2007, 11) suggests a rationale for using an “ethno-aesthetic,” which he defines as “aesthetics informed by anthropology.” He examines Claude Lévi-Strauss’s work within a framework of its relevance to considerations of aesthetics. He demonstrates how Lévi-Strauss integrates aesthetics into anthropology covering key aspects of Lévi-Strauss’s thinking. He discusses, among other ideas, Lévi-Strauss’s concept of “totalizing function” in which we create a whole (i.e., a summation of experiences) by “totalizing our experiences” and how Lévi-Strauss uses experiencing landscape as an allegory for understanding landscape and understanding one’s relationship with the landscape or one’s place within it (Wiseman 2007, 33). He re-states Lévi-Strauss’s proposition that works of art are to be understood “as a totality...enabling the world (represented in the work of art) to be apprehended as a totality...[and] the source of aesthetic pleasure” (Wiseman 2007, 36). These concepts, in combination, support the theoretical construct that artists’ experiences with place may exemplify how an artist comes to know a natural environment through experiencing it and how they represent it in its totality—as they perceive it and

narrate it through the production of art. Art can serve as a mediator between the natural environment and an observer's understanding of it, thereby contributing to an understanding of culturally constructed human-environment relationships.

Gell (1992) discusses the need for the dissolutionment of art in anthropology and an anthropology of art that must wrest itself from aesthetics. He proposes that an anthropology of art focused on art as a moderator of meaning seduces the anthropological observer by its aesthetic charm and places anthropologists in a position of being unable to separate themselves from what they study. He argues that an anthropology of art would achieve this aesthetic detachment of art by considering art as a component of technology—the outcome of a technical process. He labels the technological system of art the “technology of enchantment” and that “as a technical system, art is orientated towards the production of the social consequences which ensue from the production of these objects” (Gell 1992, 43-44). Gell's argument that we may examine art as a technical process is valuable.

Anthropologists might explore questions of human-environment relations by examining the interface of art and environment. Firth (1992, 18) writes about what he calls the “incipient art” of nature—various forms in nature that become art through the human recognition of the patterns (e.g., “coherent forms in snow crystals, the song of birds,” etc.). How an individual acts upon recognition of this incipient art is a relevant question to anthropology, one that can illuminate the broader context of human-environment relationships. Few have approached the meaning of art from the perspective of the process of experience. How do experiences culminate in a piece of art? Can anthropologists examine artists' experiences with the natural environment and how this culminates in a piece of art? Can the artist in nature be the “other” to be studied by the anthropologist?

Firth (1992, 16) also notes “it is part of an anthropologist's job to interpret the intellectual and emotional experiences that moved the artist to create it [the art object].” He acknowledges that artists may not be able to easily articulate the message they are conveying in a work of art in any other form than the art piece itself, and this can complicate the task. Bowden (1992, 67) notes this issue has been experienced since the time of Plato; when an anthropologist asks an artist about the meaning of a piece of art often this

is received with an “insurmountable wall of silence.” This presents a challenge for the anthropologist examining the meaning of art pieces. Rather than focusing on, and direct questioning about, the meaning of an art piece, anthropologists can explore artists’ narratives of place as represented through the process of experiencing with environments. Visual artists can discuss their experiences with nature and how this informs their art and the results of that art production. Placed in the art-environment-anthropology context, we can ask how visual artists process their experiences with the natural environment to result in the output of a piece of art.

2.3.1.3. *Environment, Landscape, and Art*

Environmental aesthetics is thought to have evolved from the environmental movement in the United States and from addressing questions of the aesthetics of nature from the perspective of environmental concerns (Fisher 2005). According to Berleant (2002), environmental aesthetics is the successor of nature aesthetics. He and others use the term to encompass a broader scope of questions of aesthetics regarding experiences with both natural and man-made environments.

Environmental aestheticians investigate the aesthetic value of nature often in an effort to better understand how we can use this type of value to transform environmental attitudes and aide in environmental preservation. This has lead to the predominant question in environmental aesthetics of whether nature can be appreciated in the same manner as art (Fisher 2005). The discipline of philosophy shares this question and has a large body of work centered on it (Carlson and Berleant 2004, Kemal and Gaskell 1993).

The anthropology of landscape has been an emerging field in anthropology since approximately 1995. At the time when Hirsch and O’Hanlon (1995) compiled anthropological case studies with a focus on landscape, there was little emphasis in anthropology on landscape, environment, or place. The field, however, is growing. The case studies presented by Ucko and Layton (1999) illustrate the expansion and diversity of the area of inquiry in anthropology.

The case studies in Hirsch and O’Hanlon (1995) collectively argue that landscape is a cultural process. The case presented by Pinney (1995) discusses the depiction of landscape in Indian oleographs as

part of the process of cultural production and national identity, industrialization, and marginalization in central India, exemplifying the significance of landscape in art and the cultural context. Morphy (1995) presents an anthropological inquiry examining the reproduction of the ancestral past through interaction with the landscape. Australian aboriginal clan painting illustrates the art-environment-anthropology connection in the depictions of environment (not just animals), discussed in part as an example of the interaction of the landscape. The paintings are part of the process whereby people absorb and pass on identity from their ancestral past. The paintings not only connect people and their land but also people and their ancestral past (Morphy 1995).

Although the volume is not specific to anthropology, *Landscape Theory* exemplifies the continued struggle in academia to define the academic interdisciplinary place of landscape (DeLue and Elkins 2008). By bringing together a diverse group of experts for a dialogue and then allowing assessment by reviewers, the volume attempts to present how to theoretically conceptualize landscape in art. We can place the seminar, including its innovative forum discussion and how the editors convey the information by transcription and assessment, in an anthropological framework for examining human-environment relationships. In speaking of theorizing landscape in art, there is an inherent need to recognize a foundation of cultural context. James Elkins (2008) posited at the outset of the seminar that the subject of landscape may be the most confused of all topics covered in the seven volumes of the Art Seminar series. Upon reflection after the conclusion, he identified thirteen categories of unresolved issues that became evident from the discussion. They included but were not limited to: what landscape is as more than an ideology, how to reconcile the use and understanding of terminology in light of striving for transcultural theory, landscape without human presence, the relationships between landscape and nature, the issue of the sublime and the beautiful in nature, representation of landscape or a lack thereof, and a limited scope where the discussion did not adequately address human-land relationships (Elkins). Although the conveners strove for a diverse panel of participants, the unresolved issues speak to the difficulty for any one group to address the myriad vexing issues that academics can attribute to the concept of landscape.

As Thompson (1995, xii) advises, “it is important to understand that landscape—as revealed in place—is not the province of one, two, or three academic disciplines, but is the concern of at least a score of art forms and academic fields.” His edited volume illustrates this viewpoint and stresses the inappropriateness of attempting to separate nature from culture and vice versa when addressing either topic from any given perspective. Thompson (1995) points out that place includes both the physical landscape as well as the cultural landscape. The volume considers ideas of landscape ranging from how we conceive it in general to landscape as history, myth, and memory, and as art in the context of America. Conniff’s (1995) contribution, the culmination of the volume, constructs landscape as a “point of view” presented simply as ten photographs with accompanying poetic statements that speak to the connection between expressions of environment through the medium of art.

It is evident that landscape is a challenging, inherently interdisciplinary, subject to examine. As a result, the layering and intertwining of concepts to address the inquiry holistically increases the complexity and the inquiries become more challenging. Anthropology has barely begun to scratch the surface of inquiry in this area and needs to embrace interdisciplinary efforts to holistically understand human-environment relationships.

2.3.1.4. Art, Nature, and Appreciation

There is an effort in philosophy to provide a universal theoretical model of aesthetic appreciation that addresses the aesthetic appreciation of art and nature. Carlson’s (1993) environmental model is based on using knowledge of natural science to guide and inform a person’s aesthetic appreciation of nature. He bases this model on what he considers the foundations of the aesthetic appreciation of art: objectivity and order and, therefore, asserts it provides a universal aesthetic appreciation schema for both art and nature. Exclusionary logic appears to guide his approach where he dictates what he believes to be “appropriate and true” ways to appreciate. He argues natural science must guide a person to appreciate nature “appropriately.” Darley (1997), however, conversely asserts that the observer versed or unversed in the sciences can appreciate nature. Carlson also implies his own model is transcultural but fails to acknowledge natural science knowledge is itself a cultural construct (Kemal and Gaskell 1993).

Berleant (1993) proposes a universal model for the appreciation of both nature and art—the aesthetics of engagement. This model acknowledges engagement through the concept of participatory aesthetics and incorporates the sublime as a foundational construct. Literature on the sublime is vast (see generally, Kant 1951, Andrews 1999, Morley 2010). The sublime references the concept of “boundless magnitude and power” (Berleant 1993, 235). It is the sense of awe one may experience, the indescribable, the emotional; it is “when words fail to measure up to the scale of the experience” (Andrews 1999, 78). Kant first applied the sublime to nature (Berleant 1993, c.f. Kant 1951). Berleant’s model focuses on appreciation “from within”—the holistic experience a person may have within an environment, as part of that environment. He advocates that we apply the complete somatic experience of aesthetic appreciation for nature and art to other aspects of appreciation; it is a holistic model based on being in the world that considers culture and individuality while striving to be universal.

Carroll (1993) identifies the need for a model of appreciation that incorporates emotional appreciation. He proposes that his model of aesthetic appreciation—the arousal model where nature moves one emotionally—is complementary to Carlson’s environment model. I would suggest Carroll’s model of emotional appreciation and Berleant’s model of engagement are both complementary to Carlson’s model. Carlson, however, feels only Carroll’s model is complementary because, in Carlson’s opinion, Berleant abandons too much of the foundational concepts of aesthetics for him to be certain if Berleant’s model even addresses aesthetic appreciation. I suggest, this appears to be a narrow interpretation of Berleant’s model; rather, Berleant’s model complements Carroll’s issue of being moved by nature—when people engage with nature they can experience emotion that allows them to appreciate it by way of their emotional state (as in Carroll’s model). Berleant’s model also complements Carlson’s model as well because when people engage with nature they can appreciate it based on the knowledge they possess about natural science (as in Carlson’s model) or other knowledge. Berleant’s model does not require specific knowledge or emotional states but allows for the use of both.

Carlson’s approach to a model of aesthetic appreciation of nature appears to pay little heed to the stories, other than those of natural science, about the objects that one is appreciating. Leddy (2005) states

that Carlson does allow for stories of mythology and folklore to inform appreciation and indicates avenues for other means of appreciation (i.e., an arts-based appreciation of nature), in addition to the science-based appreciation advocated by Carlson. Leddy (2005, 300) discusses the “valuable role that the arts can play in our appreciation of nature” and his model emphasizes the use of knowledge of art to inform aesthetic appreciation. He argues Carlson’s and Berleant’s models, while having merit, do not fit his model of an arts-based aesthetic appreciation of nature. He suggests the failure to be inclusive of aesthetic appreciation of nature is due to each writer basing “theory on his/her own characteristic positive aesthetic experience which, in each case, is somewhat different” (Leddy 2005, 300). This individual positivistic vantage allows for the potentiality of the theories to not be comprehensive. Leddy (2005, 300) states “nature is validly appreciated through various cultural media including science, technology, mythology, and the arts” implying the theories can be complementary. I argue, taken as complementary, the various theories would encompass greater inclusivity in striving to posit a single aesthetic appreciation of nature.

We cannot separate our experience with something—in this case nature and art—from our appreciation of it (Leddy 2005). Individuals may have different experiences informed by their own unique knowledge, which results in a different appreciation from one person to the next; this does not, however, mean they are not appreciating it if they do not use the exact same mode of appreciation (Leddy 2005). Leddy’s proposal of an arts- and experience-based appreciation complements and expands Berleant’s engagement model.

According to Leddy (2005) and Berleant (1993) if we appreciate by way of our experiences and the knowledge we bring to those experiences, then Richard Shusterman’s (2000) proposal of a theory of somaesthetics is pertinent. Leddy (2005) describes his physical aesthetic appreciation of nature through the experience of swimming and climbing, and references this as a means of practicing what Shusterman calls somaesthetics. Shusterman (2000, 278) describes somaesthetics as the experiential form of pragmatic somaesthetics—using the body as a “sensory medium for enhancing our dealings with all other aesthetic objects.” He proposes that we can practice somaesthetics to “enhance our appreciation of the

natural...environments that we navigate and inhabit” (Shusterman 2000, 278) . An example of this is the artist Hamish Fulton, who uses the act of taking a walk to experience with the environment and then makes his art from those experiences. His works “interpret the walking experience” through documentary photos (Grande 2004, 129, Ross 1993).

A stimulating question is then, how do aesthetic experiences—however it is that we have them—affect us, what do they do for us, and what do we do with these experiences? What is the result of the experience—a piece of artwork, peaceful contemplation, a change of mood, a new engineering design, a bodily experience with an environment (i.e., a somaesthetic experience)?

If a person appreciates something—whether it is art or nature, he or she must engage with it at some level, even if only in the mind. It is from this perspective of engagement that I propose the question of what do we do with our relationship with art or nature (i.e., the experiencing that informs our appreciation and therefore layers the anthropological concepts of culture and context upon art and nature in a context of engagement).

Taken collectively, these models acknowledge experiencing, knowing, and feeling as relevant to a construct of aesthetic appreciation. Collectively, the models approach universality—in light of both the mode of appreciation and the object one is appreciating. Carlson can objectively appreciate nature by way of his knowledge of natural science; Berleant by way of engagement; Leddy through art; Carroll emotionally, and Shusterman physically. A model of appreciation that represents the diversity of how people appreciate should be what we strive to theorize.

2.3.1.5. *Experience with Nature and Art*

Experience is part of the aesthetic process, a foundation for it. We can appreciate nature informed by our experiences. We can appreciate an objective thing subjectively—subjective because the knowledge and accumulated experiences that inform perception and responses to perception (taken collectively as appreciation) may be different or in a different combination or proportion for each individual. We can all appreciate by way of the same mode but with different possible outcomes. Artists can illustrate this when a product represents the outcome of appreciation. Culturally produced artworks also demonstrate the

influence of culture on the appreciation process where the artwork is an encapsulation of the culture-bound appreciation and cultural production processes.

Andrews (1999) discusses nature as picture and process, the signifying differences being whether the observer is experiencing nature as an outsider through picture (e.g., taking in a static view from afar) or as a participant within nature, actively experiencing within it through process (even if the activity is sitting still). Andrews (1999, 192) argues “the experience of nature as a process rather than a picture depends on shifting the emphasis from ‘landscape’ to ‘environment.’” He uses definitions from Rolston (1995) to clarify this.

As defined by Rolston (1995, 379), environment “does not exist without some organism environed by the world in which it copes; the root idea is surroundings.... Environments are settings under which life takes place, for people, animals, plants.” He also differentiates “the Environment” as “the creation...the common ground of all being” (Rolston 1995, 381). Rolston (1995, 379) defines nature as “the entire system of things...supernatural and cultural” and landscape as “the scope of nature, modified by culture, from some locus, and in that sense landscape is local, located.”

Andrews (1999, 193) notes “the geographer Denis Cosgrove has argued that the painters’ scenic sense of landscape” prevents them from being able to experience landscape subjectively “because the painter is an outsider detached from that which has become his motif.” Andrews (1999, 193) argues that if landscape becomes an environment, the relationship changes and “the scenic sense would then be only one of many ways in which what was landscape becomes holistically the current field of significance. The interaction between landscape and artist now becomes more complex.” He suggests that an issue of Cosgrove’s perspective is that Cosgrove assumes a painter is detached—an artist looking at landscape versus being in an environment. “Painting from nature is not copying the object, it is realizing one’s sensations” (Andrews 1999, 192). Artists, painters, human beings, are part of the landscape—we culturally construct it (DeLue and Elkins 2008). Experiencing landscape as a process signifies our ability to be within it in a holistic sense.

How do people conceptualize nature? Van Koppen (2000) outlines three concepts from environmental sociology—nature as a resource, as Arcadia, and as a “lifeworld.” The view of nature as Arcadia is particularly relevant to the discussion of the interface of art and nature from an anthropological perspective. Van Koppen (2000, 303) notes that according to Worster The Arcadian view “is devoted to the discovery of intrinsic value [in nature] and its [nature’s] preservation” (see Worster 1985, xi). Both Van Koppen (2000) and Schama (1996) note the cultural tradition of the Arcadian view is rooted in history. From the origin myths in Greek mythology, the Arcadians were “original men sprung from the earth itself” and were both beast and man, which speaks to the darker aspects of the intrinsic value of nature (Schama 1996, 526). Schama (1996) notes that there are two conceptions of Arcadia; the pastoral serene and the dark, foreboding nature.

Today, the Arcadian landscape is more often conceptualized as the serene, pastoral nature made orderly by human intervention; “aesthetic colonization,” according to Schama (1996, 530). Van Koppen (2000) focuses his attention on this kind of Arcadia, noting that Western cultural ideologies of sympathy toward animals, aesthetic appreciation of nature, natural history, and the religious values of nature influenced the development of the contemporary Arcadian view. This viewpoint emphasizes “living beings and landscapes,” not merely the environment as a whole (Van Koppen 2000, 305). By the 19th century, this perspective was realized through the Western nature preservation and conservation movements that focused on non-consumptive values of nature (e.g., gardening, recreating in nature, and keeping companion animals) that enrich human culture (Van Koppen 2000). Naturalists, artists, and philosophers played a key role in the formation of the Arcadian ideal nature (i.e., wilderness that exemplifies enjoying and protecting nature) (Van Koppen 2000). Artists were central in promoting the idyll (e.g., in the preservation of Yellowstone).

In describing a holistic theoretical framework for the valuation of nature, Van Koppen (2000) suggests that every aspect of nature—both scientific and intrinsic—should be considered. This takes into consideration people’s narratives and experiences with nature. I reason experiences provide the basis for narratives. “The social creation of Arcadian nature is closely connected to the way nature is experienced”

(Van Koppen 2000, 313). By examining the intersection of art, environment, and anthropology to find out more about artists' narratives of how they experience with the natural environment, we may be able to, as Van Koppen (2000, 313) urges, examine "practices involving a process of negotiation between symbolic interpretations of nature and sensual experiences." We can explore the interplay between these practices and cultural production and thereby provide greater theoretical perspective on human-environment relationships as he advocates.

Berger and Vasseur (1997) address this broader effort to apply a holistic theoretical approach to addressing applied issues of landscape management using the case study of Norbury Park in England. Artists were invited to the table to discuss management of the park and to share their expertise in the "observation of visual culture" and "reassert the position of the artist in the garden of the world" (Berger and Vasseur 1997, 38).

The case study of Norbury Park poses more questions than it answers. Noting that one aspect of the complexity is determining the identity of "we": do "we" want to preserve the past, celebrate the future, or make changes that address future potentiality in historical ways or in new ways? Who should specifically address these issues (e.g., only the natural scientists)? If we include designers (e.g., landscape designers), do we also include artists? The discussions did not result in conclusions for specific management actions for Norbury Park, but it pointed out the need for depth and breadth of knowledge when considering issues of the environment and, specifically, landscape. A holistic approach with varied sets of knowledge and capacities for insights may facilitate the development of a long-range plan, if not a solution. Appleton (1997, 76) notes "no tree-planting scheme, however perfect aesthetically, will be of any use if the trees won't grow!"

Schama (1996) celebrates the memories of landscape formed by human presence in place over time, featuring the cultural construct of landscape through human occupation or non-occupation. According to Schama, we conceive and experience the world based on myth and history. He discusses landscape broadly as a continuum from wilderness to city. He shows that artists throughout history have helped shape human relationships with the environment through cultural expression of the environment,

from pictorial representations of Pan to the design of Central Park (Schama 1996). Schama illuminates the bonds between culture and nature in Western society and their mutual benefit. Art is just one example of this with some illustrations being literally nature in art (e.g., the *xylothèque*—the wooden library—consisting of books about trees made from bark and leaves, which provides commentary on German forestry practices, making “a dazzling statement about the necessary union of culture and nature”) (Schama 1996, 19). The arts that record the memories of the landscape (i.e., our experiences with the environment) are able to convey the *genius loci* (spirit of place), and provide a way for people to connect with art, environment, and culture. In the mid-1800s, artists were targeted as users of the trails at Fontainebleau in France and were also points of interest themselves for forest tourists who visited Fontainebleau (Schama 1996). This tradition continues today in the United States. The National Park Service provides competitive artist residencies to provide an alternative way for visitors to connect with parks through seeing artists at work and viewing their displayed works of art. Howarth (1997, 149) notes that one challenge to this is having artists who allow the park “to tell its own story” and make “it legible...so that the knowledge [presented by the artist] can transform the experience [of the viewer].”

Art can mediate artists’ experiences with the environment in various ways; the combination of artist, art, and experience blend to produce a mediating art product. Individual knowledge and culture shape the process of production. If an individual experiences with the environment purposively, it can be a limiting or a focusing factor for this process. As Janet Hulings Bleicken (1995, 209) notes, often our perceptions of the environment are filtered through a screen of “usefulness to me.” Intent is knowledge applied to an experience, which informs that experience. Her “walking in the wilderness,” searching for the memory of place and striving to capture the *genius loci* through “emotion of the time and the memory of events” influenced her to produce a body of paintings representing her experience with the environment in New Hampshire, a body of work that illustrates her relationship with the environment.

Alan Gussow (1995) describes how his perception of landscape changed from being that which he represented as subject matter to that which he represented as a relationship; landscape as picture versus process as discussed earlier. His experiences with starting and participating in the Artist-In-Residence

program with the National Park Service in 1968 on the Cape Cod National Seashore lead to an epiphany for him: “the idea that we are never merely spectators to the landscape. We are in the scene” (Gussow 1995, 224). As an artist, it is this relationship with the environment that must be depicted, not merely the representation of a view (Gussow 1995). He speculated “the difference between the artist and the lay-person is not in the depth of experience; the difference lies in the artist’s ability to make something of the experience which will permit the pleasure to be communicated”—it is the skill of the artist that is the difference (Gussow 1995, 226). Gussow exhibits his experiences with the environment in a body of artwork—paintings based on what he did, not just what he saw.

Art-environment intersections are not limited to visual artists. Halprin (1995) interprets nature into landscape and then landscape into art through landscape design. For him the “act of transmuting the experience of natural landscape into human-made experience is... the essence of the art of landscape design” (Halprin 1995, 247). He emphasizes his observation of the natural processes in nature and the natural landscape that they create as influences on his work. He looks to these processes to better understand how to execute his designs and as “the basic source of our aesthetic sensibilities” (Halprin 1995, 247). He uses experiences with nature, employing observation and the knowledge it conveys to produce his art—the designed landscape. For him, experience with nature is a design tool. Landscape can also be embodied in media such as dance—reflected outward to be perceived by an audience (Gamble 1995). For Gamble (1995, 252), a dancer and choreographer, “natural, human-shaped, human-made, and imaginary landscapes” are the landscapes that are the “primary source for all [his] dancing and... dance-making.” Both the landscape (which he defines as physical surroundings) and nature (which for him is what embodies the process and products of natural forces) influence his work. He draws on images from nature and views his process of dance-making as similar to the processes and forces of nature—the collective interplay of forces, including motion, which, in the case of nature, produce landscape and, for him, produce the art of dance. Choreography is the “act of creating a landscape” (Gamble 1995, 258).

2.3.1.6. Environmental Art

Art has been a means of representing the natural environment throughout history and this is illustrated as early as the Paleolithic period by cave paintings (DeLue and Elkins 2008). The modern classical representation of landscape in art is generally considered that of Renaissance landscape painting and *plein air* works (Andrews 1999). Contemporary examples are seen in land and environmental art (Grande 2004). When viewed from an anthropological perspective, environmental art may be the most literal, if not quintessential, example of the intersection of art, environment, and anthropology. It narrates stories on culture and nature in the broadest forms, from politics to wilderness. Andrews (1999, 201) notes “in the 20th century the distinction between art and nature has become increasingly problematized.”

Western expansion in the United States figured prominently in the history of landscape art. Before cameras were widely available, early expeditions, such as that of Prince Maximilian (1782-1867)³, included artists who made a visual record of their travels and the landscape (Feltskog 1995, 80). Artists such as Albert Bierstadt, who are closely associated with the West, were often included in expeditions. Bierstadt went on a surveying expedition in 1859 and “four years later produced one of his most magnificent landscapes, *The Rocky Mountains, Lander’s Peak*” (Andrews 1999, 165). Nineteenth-century artists were encouraged “to study American nature rather than masterpieces of the art of the past,” and by the “second quarter of the 19th century nature had become a source of inspiration” (Schuyler 1995, 99). The western expansion represented the ultimate conquest of nature in its dark and awe-inspiring Arcadian form.

The Hudson Valley of New York inspired Thomas Cole, and he promoted a nationalism and preservation ethos through his art—an ethos that took hold in the West. Artists recognized the value of wilderness as an item of heritage (Appleton 1997, 65). Artists such as Belmore Browne, Albert Bierstadt, and Thomas Moran painted the American West to promote government land preservation and effect the establishment of the national park system in the United States (Andrews 1999, Thompson 1995). Sonfist

³ “Prince Maximilian Alexander Philipp of Wied-Neuwied was a German explorer and naturalist who traveled through the United States in 1832–34. He became well known for his studies of the Northern Plains Indians, especially the Mandans and Hidatsas” (Noll 2011).

(1983, xii) remarks, “in most cases their work only inspired an interest in travel rather than preservation on the part of the public.” Art, however, was a political factor in the formation of US land use patterns and a factor in the preservation and colonization of the West—many national parks were established on the territories of American Indians, for example the Ahwahneechee, who were removed from Yosemite (Schama 1996). The tradition of politics, art, and nature has continued. Forty-five painters were commissioned in 1976 by the US Department of the Interior to present an “Outdoor America” traveling exhibit commemorating the Bicentennial (Rosenblum 1983). Recently, President Obama’s 2009 inaugural luncheon featured the landscape painting *View of the Yosemite Valley* by Thomas Hill as the backdrop behind President Obama.

Environmental art reflects artists’ responses to nature in many forms (Grande 2004, Andrews 1999). This form of art began to develop in the 1960s and has provided for new ways of interpreting art and nature in terms of art and has emerged from society’s evolving relationship with the natural environment (Leddy 2005, Auping 1983). Environmental art as a category includes a diverse range of artwork (Ross 1993). We can subdivide it into several areas based on typologies (Ross 1993, Rosenthal 1983). Ross (1993) presents the following seven categories and mentions representative artists: (1) masculine gestures in the environment (artists: Heizer, Smithson, De Maria, and Turrell); (2) ephemeral gestures in the environment (artists: Singer, Long); (3) environmental performance art (artists: Boyle, Fulton, Hutchinson, Christo); (4) architectural installations (artists: Holt, Aycock, Miss); (5) didactic art (artists: the Harrisons); (6) proto-gardens (artists: Sonfist, Irwin, Finlay); (7) sculpture gardens and art parks. We should not, however, interpret these categories too rigidly (e.g., Rosenthal (1983) sorts environmental art into only five categories). The listing generally shows the kinds of art addressed by environmental art. We must, however, keep in mind that artists do not form distinct groups but rather fall along a continuum (Sonfist 1983).

Environmental artists have a wide range of practices associated with their artwork. These range from major excavations on the land (e.g., Heizer’s *Double Negative* and Smithson’s *Spiral Jetty*) to what Ross calls ephemeral works that are fleeting, having little permanent impact on the site (e.g., Long’s paths

produced by walking back and forth on a site or Fulton's photo documentation of walking with no site impact) (Ross 1993, Rosenthal 1983). Environmental artworks may be situated in any site (e.g., rural, city, remote, accessible, public, private, interior, exterior, industrial, rustic) (Baker 1983). "For the land... artist, the whole planet can be an artist's studio" (Malpas 2004, 17). We can view environmental art from both the perspective of art interpretation and environmentalism. The perspective of art addresses how to interpret a work as art, and the perspective of environmental thought examines how an artwork addresses nature (Fisher 2005).

Due to the range of site impact, neither the environmental community nor even the art community supports all environmental art (Andrews 1999, Fisher 2005, Gussow 1972). Such work may conflict with environmental thinking, which, Fisher (2005, 675) states, rejects "any activity or stance that regards nature as something to be used or as something whose purpose is to be determined by cultural perspectives." This perspective may not be a neutral environmental stance, but it addresses the continuum on which we can view environmental art. Some may not view earthworks that modify the landscape or introduce foreign materials into nature temporarily as being in harmony with nature but rather as standing in opposition to it; they may view only those works that personify the natural aesthetic of environment as those that are in harmony with nature. Christo's and Jeanne-Claude's *Running Fence*, an installation of a fabric fence across twenty-four miles of the California countryside, drew concern from environmentalists and was subject to an Environmental Impact Report (Andrews 1999, Auping 1983). This speaks to the perception of the possible impact of the art installation on the environment. Earthwork artists themselves may have a drastically different perspective on their work—Smithson has argued his art is "a direct organic manipulation of the land," similar to the work of cultivation or landscape gardening (Andrews 1999, 213). The dialectic presents itself as a good-versus-evil conversation about environmental art.

The sphere of environmental art provides numerous opportunities for making inquiries about human-environment relationships in which its practitioners represent a wide variety of land ethics and environmental consciousnesses. It provides venues for a range of place-based (abstract or concrete) inquiries and provides context for questions of, for example, politics, environmentalism, environmental

degradation, conservation, preservation, land management, aesthetics, health (human and environmental), industrialization, gender relations, and empowerment through its various forms (i.e., earth works, eco-art, environmental art, place art, action art, performance art, etc.) (see generally, Malpas 2004, Sonfist 1983, Lippard 1997).

2.3.1.7. Discussion

Examining the interface between art, environment, and anthropology through an interdisciplinary framework is a way to examine how people choose to remember and narrate their experiences with place and communicate them to others, thereby informing the other's experiences with place. Through its narrative, art can enhance a person's relationship to the environment (Carpenter 1983).

At one time, there was a more strict emphasis on anthropology adhering to disciplinary schema and not addressing matters of philosophy such as morality or ethics (Maquet 1971). The field is becoming more inclusive, and disciplinary boundaries are less distinct in anthropological research. Now anthropological inquiry includes areas referred to as philosophical anthropology. Interdisciplinary as compared to uni- or multi-disciplinary approaches are becoming part of the current scientific paradigm, making some of the strict disciplinary methodological approaches limited and increasingly obsolete. That said, each discipline will have its focus and the goal for anthropology, no matter the topic addressed or methodology used, will be to illuminate "humankind."

An interdisciplinary approach permits a broad spectrum of theoretical foundations to apply to anthropological research on art and environment. This magnitude, however, also presents the difficulty of selecting appropriate theoretical foundations from a larger pool than a uni-disciplinary focus may offer. Hunsaker (1992) offers suggestions for theoretical bases for ethnographic perspectives on creativity research that include creativity theory, cultural transmission and transformation theory, and cognitive anthropology theory.

Divisiveness often occurs when practitioners or academics examine the interface of natural and social science issues; the issue becomes more complex if the physical sciences and humanities are included (Berger and Vasseur 1997). I lament that this is not likely to be resolved anytime soon. Howarth

(1997), for example, matter-of-factly berates the skills of scientists to communicate their appreciation of nature and argues this is the role of the more capable artist. I suggest both have valuable expertise to contribute to environmental appreciation and to environmental and land management issues. Leddy (2005, 306) discusses culture-minded and science-minded “folk” who “should each go [their] own way,” as if they were separate subsets of humanity. These disciplinary boundaries are slowly becoming less prominent with an ever-increasing shift toward interdisciplinarity. As DeLue and Elkins (2008) and others argue, landscape, and, by extension environment, is not an area of inquiry for only one discipline. Appleton (1997) advocates it is necessary to have the arts and sciences work together in partnership to further knowledge of human experience; they should not be perceived as rivals. Schama’s (1996) historical narratives also draw attention to the many disciplines of which landscape and environment are a part.

Art, environment, and anthropology intersect at many levels. Questions relating to these intersections do not necessarily fit neatly within any one field (e.g., anthropology of aesthetics, environmental aesthetics, or environmental anthropology), and can require an interdisciplinary approach best examined from an inclusive perspective. Rather than a focus on object, the intersection of art, environment, and anthropology allows for a focus on process, a process of production and perception from the vantage point of the producer—the artist. This will provide information on human-environment relationships through artists’ experiences and relationships with the environment.

In speaking of what Appleton (1997, 73) notes as a biologically-based approach to aesthetic appreciation of nature, certain responses are archetypal, yet “issues of environmental aesthetics are full of ambivalences and even contradictions...and, on top of that, we all read these signals [from the environment] in different ways, depending on the patterns of response we have developed through the sum of our individual experiences.” In addition to a possible biological base for appreciation of nature, there is also a component of aggregate knowledge gained from experiences that informs this appreciation.

Artists may communicate aesthetic appreciation of nature and experiences with the environment that strive to share the sublime. “Art can...open our senses to nature” (Howarth 1997, 142). Artists,

specifically environmental artists, explore the interface of art and environment and narrate human-environment relationships. They serve critical roles as educators, provocateurs, and mediators. Using an interdisciplinary framework that melds art and environment is another way anthropologists can explore human relationships with the environment. Let us examine perception and experiencing as the next step in this exploration.

2.3.2. Foundational Synthesis: Experiencing with the Natural Environment

2.3.2.1. Introduction

Research examining people's perceptions and experiences with the natural environment using a phenomenological lived experience approach can add to the basic body of knowledge about human-environment relations and provide intellectual as well as application opportunities for the study and management of the natural environment. Understanding the factors that influence perception and experience, as well as a better understanding of the process of perception and experiences with the natural environment for different user groups would increase the baseline knowledge available to scientists and resource managers.

A common thread among a great deal of the literature on experiences with nature in various disciplines (e.g., geography, psychology, natural resource management) is a concentration on categorization and valuation of people's perceptions and experiences. Examining people's values of, attitudes toward, and preferences for the natural environment is a traditional way to examine people's relationship with it. For example, the National Report on Sustainable Forests presents 64 indicators and seven general criteria to provide information to facilitate discussion and implementation of forest sustainability in the United States (United States Department of Agriculture 2011). The majority of the indicators evaluate established variables that may contribute to sustainability. Criterion 6 examines the "maintenance and enhancement of long-term multiple socioeconomic benefits to meet the needs of societies" (United States Department of Agriculture 2011, II-67) and includes a new indicator (indicator 6.44) entitled "the importance of forests to people" (United States Department of Agriculture 2011, II-105). Data collection for this indicator was considered basic research and provided "information on the

range of values communities and individuals hold for forests” (United States Department of Agriculture 2011, II-105). The emphasis of a traditional approach is generally on valuation (notice the use of the word “values” in the description of indicator 6.44) rather than on the process of how people perceive and experience with the environment in the way they do, and why. Studies examining how people recreate have tended to examine how recreation habits can influence management and vice versa, rather than looking at how and why people have experiences with an environment by means of engagement and process those experiences, which might provide a deeper understanding of the fuller extent of human-environment relations. Schroeder (2002) notes there has been an increasing acknowledgement of the importance of less evaluative variables, such as affective aspects of natural environment perceptions and experiences in the field of resource management.

In this section, Foundational Synthesis: Experiencing with the Natural Environment (2.3.2), I discuss the complexity of experience and its relationship to perception to provide a foundation from which to interpret the results of my research on artists’ experiences with the natural environment. Divisions between perceiving and experiencing were more ambiguous than I initially anticipated and were not often defined explicitly in the literature—authors often describe the terms only generally, if at all, to serve their individual argument or discussion. During my discussion, it will become apparent how difficult it is to differentiate between experience and perception. To help provide a starting point, let me start with the basics by looking to Merriam Webster⁴ for applicable definitions—because the dictionary has the task of attempting to create unique definitions.

Perception:

1. a: a result of perceiving: observation
 b: a mental image: concept
2. obsolete: consciousness

⁴ Merriam Webster Incorporated. On-line dictionary reference. World Wide Web: <http://www.merriam-webster.com/>

3. a: awareness of the elements of environment through physical sensation <color perception>
 b: physical sensation interpreted in the light of experience
4. a: quick, acute, and intuitive cognition: appreciation
 b: a capacity for comprehension

Experience:

1. a: direct observation of or participation in events as a basis of knowledge
 b: the fact or state of having been affected by or gained knowledge through direct observation or participation
2. a: practical knowledge, skill, or practice derived from direct observation of or participation in events or in a particular activity
 b: the length of such participation
3. a: the conscious events that make up an individual life
 b: the events that make up the conscious past of a community or nation or humankind generally
4. a: something personally encountered, undergone, or lived through
5. a: the act or process of directly perceiving events or reality

These definitions illuminate the overlap between the two terms, as well as the presence of the concepts of knowledge and appreciation that they embody. The definitions for each term, in combination, provide a foundation from which to proceed with a discussion of the interrelationships and overlap between the two concepts. There is little distinction made in the literature between perception and experience. For example, both Penning-Rowsell (1986) and Craik (1986) discuss perception and experience with the environment as a single topic. A discussion of the two separate concepts appears ineffectual, due to the dependent and related nature of the two events (even though they are not the same).

The ways we perceive and know landscapes are linked to how we experience and use them (Penning-Rowsell 1986). The relationships people have with a landscape (e.g., physical, emotional, social), influence their perceptions of and experience with it. These factors contribute to the distinction between perception and experience as being subtle. In light of this, I later discuss environmental perception and experience in terms of what I call “experiencing events.” This includes both experience and perception in combination, rather than as the separate events.

The next potentially problematic issue I should address is what is the “natural environment.” Metz and Weigel (2013) provide recommendations on what language to use and how to communicate when advocating for conservation. They provide various suggestions including using specific language, recognizing values of nature that are challenging to quantify, and to not use certain specific terminology such as “landscape scale conservation” or “wildlife migration corridors” because the public can not relate to such terminology that may be common knowledge for others such as resource managers (Metz and Weigel 2013, 8). Knowing how the language you use is conveying your message and how others receive your message based on the language used is critical to any communication effort, and especially to those that address such diverse topics as nature and conservation.

Ingold (2000) presents the concepts of landscape, environment, nature, and the dwelling perspective that partially inform this discussion on experience with the natural environment. Ingold’s (2000, 15) philosophy and theoretical frameworks for human perception of the environment emphasize the need to eliminate the duality found in the “division between humanity and nature” often present in the examination of human-environment relationships. He describes what social scientists working in the area of human-environment relations have realized for some time. By removing this separation and viewing humans as being within and constructing their own environment and experiencing it holistically, a deeper level of understanding of the interlinkages of the human-environment experience may be achieved. He identifies environment as being relative to an individual, based on the active and passive meanings a person creates for it through the process of living and being, which is continuously constructed and evolving as an individual moves through life, day by day and moment by moment (Ingold 2000). He

describes a traditional view of nature as one that is based on the ontological foundation that there is an “imagined separation between the human perceiver and the world” (Ingold 2000, 191); he rejects this division and the terminology he feels embodies this division (e.g., “natural environment”). He advocates we exist within the environment whereas the term nature suggests the perspective of being outside of the environment and combining the terms implies the dichotomy that he rejects (Ingold 2000). I agree this dichotomy is problematic and limiting, but I do not think the use of adjectives to distinguish the focus of thought (e.g., natural environment versus built environment), inherently embodies this dichotomy.

Various authors share this concept of people existing within rather than outside nature, and it is not unique to Ingold (e.g., Berleant 2002, Cronon 1996, Malpas 1999). Ingold (2000, 11) proposes a “mode of understanding based on the premise of our engagement with the world, rather than our detachment from it.” The lived experience perspective of phenomenology also supports the idea of examining people as they experience their environment within the context of the environment—human beings as part of the “lifeworld” (Smith, Flowers, and Larkin 2009, Van Manen 1990).

The concept of the natural environment in this discussion is also formulated in light of what Tuan (1990) defines as an “anti-image”—that which is opposite and necessary to define its contrary concept, in this case, nature versus “man-made” (e.g., the countryside versus the city). The juxtaposition of opposites and the continuum upon which they exist is, however, interpretable. It is the individual who is trying to express his or her individual concept of “nature”—the nature that reflects his or her purpose, experience, or perspective—that defines “nature” in his or her given context.

Various authors who study people’s preferences for environmental settings examine natural elements of areas, ranging from city parks to managed wilderness areas to remote lands; natural does not always mean untouched, although it may (see e.g., Kaplan and Herbert 1988, Kaplan and Kaplan 1989, Kaplan, Kaplan, and Ryan 1998, Kaplan and Talbot 1988). The definition depends on the context of the discussion and the purpose of its use.

As previously noted, I discuss the natural environment in a broad form and refer to it using a variety of terms to enable my discussion. I use nature to indicate nature-made versus human-made

elements in people's environment. A back yard may be a natural environment influenced by humans and appropriate to the discussion of how humans perceive and experience the natural environment, whereas a person's home that is devoid of nature (e.g., a home with no house plants or animals, etc.) may not be pertinent; how people see their backyard out their kitchen window or experience their houseplants, however, may be germane.

Nature is a difficult concept to fully define (Irwin and Wohlwill 1983, Hull and Robertson 2000). Wohlwill (1983) advises on the problems inherent in trying to define the concept of nature and how he chooses to differentiate between "nature" and "man-made," and he explains how to define concepts that reside in between. In this case, his criteria for defining the concept of nature are stricter than in this discussion. Again, definitions are purposive. An important attribute of this discussion is that it allows you, the reader, to use your own concept of nature to understand how people perceive and experience it. As the reader, please substitute for "nature" the term and meaning that allows you to best understand the following discussions. For example, people's definitions of "wilderness" vary greatly from person to person and over time (Oelschlaeger 1991, 1992), as do the manner in which people interact with the natural environment and thus experience and perceive it (see e.g., Arnheim 1969, Tuan 1977, Heerwagen and Orians 1993).

Because of the variability and individual nature of perceptions (including definitions and knowledge) and experience (including passive and active engagement), I propose a framework of phenomenology that examines lived experience to illuminate how people relate to the natural environment. By conceiving of human-environment relations holistically, an understanding of lived experience can be applied to land use research and go beyond traditional frameworks, which have tended to limit the examination of human-environment relations to individual variables such as preferences, attitudes, and values, and to separate these variables from people's totality of being-in-the-world. Data about the importance of forests to people show that they value forests for a variety of reasons (e.g., the National Report on Sustainable Forests lists the following categories in table 44-1: environmental/biological, cultural heritage, forest products, recreation, sense of place, health and well-

being, aesthetics, spiritual, ecological diversity, economics, education, and privacy) (United States Department of Agriculture 2011, II-105).

2.3.2.2. *From Perceiving to Experiencing*

Penning-Rowsell (1986, 114) notes that due to the often held dichotomy of man-outside-nature versus man-in-nature in Western society, much of the research on perception of and experience with the environment has focused on “perception of landscapes rather than experience in landscapes,” with landscape being the sum of visible attributes rather than an environment within which humans engage.

Tuan (1990, 4) defines perception as “both the response of the senses to external stimuli and purposeful activity in which certain phenomena are clearly registered while others recede in the shade or are blocked out.” Tuan recognizes that people employ a process of perception that is often selective. How we relate to the environment: is individual, varies in intensity, is influenced by culture and our surroundings, includes our personalities (biochemical differences), includes the acuity of our senses (physiological differences), and is influenced by knowledge, experience, age, socio-economic influences, purpose, and perspective (Tuan 1977, 1990). Through experience we hone our skills of perception over our lifetime; consider that as infants, we have less experience coupled with sensory acuity and as elderly, we have diminished sensory perception coupled with greater depth and breadth of experience (Tuan 1977). Ingold (2000) suggests human perception comes into being by weaving one’s experiences into perceptions. This weaving does not have to be limited to experiences with sensory stimuli and can be a holistic phenomenological experience that informs one’s perceptions.

It is beyond the scope of this discussion to explain the detailed physiological processes involved in sensing related to perceiving and experiencing. I will focus on the connection of visual stimuli and thought, as well as the perception and interpretation of, and experience with the environment around us. Rudolf Arnheim (1969) introduces the concept of visual thinking in his book of the same title. He explains the different processes involved in thinking visually, from the comprehension of shape, color, and form to abstraction and reflection.

Arnheim (1969) presents perception and thinking as an integrated concept rather than two separate processes—to think we must perceive. He notes perception is a process of grasping aspects of objects in our world that help us create images of our world. Perception, as Arnheim (1969, 153) describes it, starts without an image (it is a process of creating), whereas thinking, he states, “must be based on images of the world in which we live.” The images developed through the process of perception support the activity of thinking, and thinking helps further develop our perceptions of things (Arnheim 1969, 153). The processes of perceiving and thinking are complementary. Taken together they form a single integrated process that allows us to progress from processing sensory information to developing theories along a single continuum (Arnheim 1969, 153). He discusses the variation and key components of this unified cognition, concentrating on *how* we perceive and not on *what* we perceive.

It is challenging to determine what distinguishes the difference between perception and experience. This is in part due to the intertwined and iterative nature of these processes and because they often occur in concert as part of moving through the world physically, emotionally, and cognitively. Arnheim (1969) presents perceiving, thinking, and experiencing as a fully integrated process, and Tuan (1977, 10) states “to see and to think are closely related processes.” Our senses, Tuan (1977) notes, allow people to know they are in the world and to have a concept and feeling of space. Tuan omits the senses of smell, hearing, and taste, which may also contribute to a person’s sense of place (for more information on the relation of smell and taste to sense of place see e.g., Nischan 2004, Weiss 2011). Smelling the salt and kelp in the air from the ocean beach (versus the lack of these smells on a freshwater lake), hearing local wildlife on a hike, or even the lack of familiar wildlife (e.g., grasshoppers and crickets help tell us where we are), and eating local foods (e.g., dried salmon strips in Alaska or smoked white fish in the Upper Peninsula of Michigan), help to inform us about where we are and are not and affect our resultant sense of place; this may be at a regional, local, or place-specific level.

Arnheim (1969, 294) argues visual perception is “concerned with the grasping of generalities” rather than the interpretation of specifics in the world. It is concerned with general categories of items rather than specific items so it can lay a foundation of general images on which to build; this is

accomplished by elaborating on the original visual stimuli using one's stored imagery of experiences, as well as the resultant memories, to create a concept that is more than the sum of the individual components of the stimuli received by the eyes (Arnheim 1969). The mind uses the concepts created by basic visual stimuli to directly perceive an item and uses the concepts of stored experience and imagination to indirectly perceive (Arnheim 1969). He emphasizes the unity of perception and thought and supports perceiving as a multifaceted process, one that results in the process of visual thinking, involving cognitive processing of visual input (i.e., stimuli), experiences or knowledge, abstractions, and generalizations (Arnheim 1969). In this process of visual perception, we actively and with engagement perceive our environment—we “grasp” the pertinent aspects of the world around us (Arnheim 1969, 153).

Vedantam (2010b) discusses what he calls the “hidden brain,” that is, the way a person's brain makes decisions while not consciously thinking. This is what he also refers to as the “autopilot” function of our brain, which is engaged during unconscious thought and is juxtaposed to the “pilot” function or conscious thought processes. How we grasp our environment, and how our conscious and unconscious thought and decision-making processes result from the outcomes of these two brain functions can, and often do, affect how people perceive and experience their environment, as well as how they act on these perceptions and experiences (i.e., during decision-making) (see also Vedantam 2010a). The cognitive biases of selective perception apply to everyone (Breckler 2010). Arnheim (1969) states “perception is purposive and selective” and notes that we are predisposed to notice change, so the constant components of our environment are therefore more difficult to observe and understand.

Arnheim (1969) also reminds us knowledge is encompassed in perception—perception that is learning through doing; it is what Ingold (2000) refers to as a process of “enskilment,” in which people develop skills and knowledge through experiences at both the historical and temporal scales. One can think of perception as the skill of perceiving, learned through doing and by being in the world. Perceptive knowledge is developed within the context of our lives (i.e., how we live) (Ingold 2000). Skill, as Ingold (2000) sees it, is not just something people possess as a result of their biological or physical attributes, but rather something based on who we are within the environment and the contexts and relations that

encompasses. That is, it is part of the person in-the-world, not just the person (Ingold 2000). In this way, one can view perception as a skill—the skill of perceiving the world and ourselves within it as a whole. As we perceive ourselves in our environment, we are weaving our story from our experiences—a story we may choose to tell by means of, for example, language or artistry; alternately, we may choose to both experience in the moment and build upon each former experience as we continue our story. We also base our perceptions on our experience and skills, that is, our knowledge. Knowledge varies by person and therefore what we see in an environment can vary. People’s skills and knowledge enable them to see what they are looking for (i.e., what they are trained to see) within the complexity of the environment (Arnheim 1969). For example, a geologist may perceive something in an environment that a casual observer may not.

People’s perspectives on the environment “represent the accumulation of experiences of its owner and thus constitutes the person’s reality” (Kaplan, Kaplan, and Ryan 1998, 27). Kaplan et al. (1998) advise that everyone has a unique perspective on the environment based on their accumulated experiences (which encompass knowledge); I would add that their perspective is also determined by their purpose or intent—people may view the same place differently at another time, and may perceive the same environment differently from others in their group (e.g., tourists, locals, experts, or artists). For example, “a photographer sees the environment in terms of light; a park designer considers circulation patterns; [and] a realtor is sensitive to property values” (Kaplan, Kaplan, and Ryan 1998, 26). Kaplan et al. (1998, 26) express this as “different ways of seeing.” Different perceptions of the environment exist for people who have different relationships to a given environment, even if that environment is politically, geographically, or culturally defined, such as a wilderness or a national park. For example, DeLue and Elkins (2008, 235) note there are “different images of wilderness.”

Kaplan et al. (1998) focus on the everyday experiences individuals have with nature and the management of nature, which provides tangible suggestions for managing natural areas, as well as insights into how users may benefit from a management paradigm that emphasizes people. People define and conceive of nature in many ways based on various factors, and the environments they find beneficial

can vary greatly (Kaplan, Kaplan, and Ryan 1998). Kaplan et al. (1998, 4) note the difference between “expert” and “lay” perceptions of and preferences for the environment, and when considering management or design of the environment for the public “one’s own experiences and insights are unlikely to be sufficient.” This speaks to the diversity of perceptions of and experiences with the natural environment and the importance of perspective when managing natural resources. There is an extensive literature on the difference between managers’ and users’ perceptions of natural area use and management (see, e.g., Kaplan, Kaplan, and Ryan 1998, Vining 1992, van Riper and White 2007).

Experience, Tuan (1977, 8) says, “is a cover-all term for the various modes through which a person knows and constructs a reality.” Tuan’s (1977, 10) views support Arnheim’s concept of visual thinking and relates it to experience, stating “experience is compounded of feeling and thought,” goes beyond the simple recording of stimuli encountered, and is influenced by emotion. Smith et al. also explain there are two types of experience: “first-order activity or second-order mental and affective responses to that activity—remembering, regretting, desiring and so forth” (Smith, Flowers, and Larkin 2009, 33). Tuan (1990, 1977), in his seminal works, discusses experience in the context of space and place and notes that experience is a spectrum with sensed space at one end and conceptual or “construed space” at the other, and all experiences are “ways of knowing” (Tuan 1977, 10). It is through this continuum of experience that humans perceive space and place and by this expand their individual perception of the world around them as a more complex concept than only that of a tangible world (Tuan 1977). A holistic experience with place involving all the senses and mental reflection enables people to understand the environment around them as “concrete reality” (Tuan 1977, 18).

Perception and experience, although separate processes, are often complementary and dependent on one another. It appears improbable to have one without the other but they are not the same thing. Craik (1986) notes experience is always transforming as one undergoes the experiencing, and Smith et al. (2009) describe it as “tantalizing and elusive. In a sense, pure experience is never accessible; we witness it after the event” (Smith, Flowers, and Larkin 2009, 33).

Through a synthesis of the literature, I propose there is a process of first perceiving the environment with one's senses or cognitively processing a perception and, then, as a result of the perception, experiencing the environment; this in turn influences the next perception, processing, and experiencing which occurs and so on. I developed the “experiencing formula” to explicate this concept of what I term the “experiencing event”⁵:

$$E(n) = P(C(n), IVAR_n) + \sum_{x=1}^{n-1} E(x)$$

Where:

- n is the current experiencing event
- $E(n)$ is the complete experiencing at event n
- $P(C(n), IVAR_n)$ is the perception function at event n and is a function of:
 - the cognition function at event n , $C(n)$
 - influence variables at event n , $IVAR_n$
- and $\sum_{x=1}^{n-1} E(x)$ is the summation of previous experiences from the first experience ($x = 1$) to the event preceding the current event ($x = n - 1$)

A person's current experience event (the experience he or she is having at the present time) equals his or her current perception, which includes the cognition process and various possible influences on his or her perception (e.g., culture, gender, role, etc.), plus the summation of all his or her prior experiences preceding the current experience event.

Tuan (1990) addresses the concept of how long we are concerned with the visual in relation to the environment, noting we tend to only see something for an instant unless there is a reason for us to concern ourselves with it for a longer period of time. The reasons a person may have a more than fleeting

⁵ As the result of our efforts to communicate across disciplines, my husband James Wiita and I wrote the experiencing formula in a cooperative effort.

experience event are various depending on the individual and generally serve to recall history or fulfill a purpose (e.g., the purposes of the scientist or artist) (Tuan 1990). He notes “the visual enjoyment of nature varies in kind and intensity” and when combined with human encounters a moment can survive beyond being only momentary—it can persist in memory (Tuan 1990, 95).

People can also experience place through bonds they develop with a location or setting. Tuan (1990) discusses how people connect with places or settings and terms this bond “topophilia.” He illustrates varying degrees and types of connections that can exist between different groups of people and places by, for example, comparing the bonds of tourists and local residents. He discusses the connections of tourists to a place and that their topophilia tends to be superficial, whereas the connections of local inhabitants to their local place are more *authentic*. This appears to be a generalized and judgmental perspective. It may be more appropriate to say there is a range of experiences with nature and connection to place that may be based on people’s purpose, intent, and factors that may influence their perceptions and experiences. One person’s definition of being a tourist may not be the same as another’s; it also may not include the same experiences with place as it does for another. How does a person have an *inauthentic* experience? Would not the experience lived always be authentic for the person doing the experiencing based on his or her purpose? They are merely different, not authentic, or inauthentic, connections with place.

Tuan (1977) does not define a specific amount of time required to connect with a place and notes visitors can provide a different perspective on place than that of a native—an insider versus outsider viewpoint. A person can also have a connection to a place that they have never visited (Tuan 1990). People’s connection to an environment depends on the degree of interest and the effort they put forth to appreciate or experience it. Being in an environment provides an individual with additional experiences upon which to further develop his or her visual thinking or the connection to a future or past environment. The collection of experiences that an individual has will most likely include both the fleeting and the meaningful (Tuan 1990, 1977). People’s attachment, rootedness, and sense of place are based on their relation to environments (Schroeder 2002). People perceive based on their individual viewpoint.

Over the years, since Tuan began writing on sense of place and place attachment, researchers have begun to examine these concepts to a greater degree. Lewicka (2011) presents a review of this literature, noting the various disciplines and topics covered and the expansion that has occurred in the past decade. There is still much room for additional research and theory development in this arena. For example, Morgan (2010) discusses the lack of a developmental model on how people go about developing place attachment over time from childhood to adulthood. Sobel (2008) postulates that childhood encounters (i.e., direct experiences with nature), which he discusses as “transcendent experiences” may have a significant impact on the development of positive relationships with nature in adulthood. He relates these experiences as part of play that is encoded in our genes. Once nature play occurs and a child has a transcendent experience, it sets in motion the future potential that his or her attitude toward nature will encompass environmentalism in adulthood.

2.3.2.3. Influences

The variables that influence perception and experience can change the experiencing event. Craik (1986) outlines culture, personality, and role as factors that influence a person’s perception of and experience with the natural environment. “The experience of a particular landscape depends upon the characteristics of the observer” (Craik 1986, 48). Context affects people’s perception and experience (Smith, Flowers, and Larkin 2009). How a person is situated in relation to an environment may affect how he or she experiences it (Penning-Rowsell 1986). For example, a city-dweller’s experiences with wilderness are likely to be different from that of a person who lives remotely off the electrical grid. Heerwagen and Orions present information that illustrates the variability in the human response to the natural environment, noting needs, purpose, and “factors as age, gender, familiarity, physical condition, and presence of others” can play a role in the variability of people’s preferences for nature (Heerwagen and Orions 1993, 165); preferences that, I would suggest, are a result of the individual’s experiencing events with the natural environment.

Familiarity, knowledge, and skill influence how people have experiencing events with the natural environment. Individuals with more knowledge, experience, or familiarity with a particular environment

can anticipate situations and be more effective in that environment (Kaplan and Kaplan 1982). Familiarity with a place affords different opportunities for experiencing to each person because the familiar person can presumably better recognize opportunities and choose to act or not act upon them, whereas someone with less familiarity may not recognize such opportunities. Like familiarity, knowledge and understanding can influence experience. How a person perceives and experiences is dependent on purpose and how he or she has been trained to experience and appreciate (e.g., artists versus geologists or forest-dwelling versus shore-dwelling peoples) (Tuan 1990). As noted earlier, each person has a set of skills and intentions that may facilitate or impede them from experiencing with an environment in a given manner. A person acts within the world as he or she moves through it, and this may affect what opportunities he or she has for perceiving and experiencing (Ingold 2000).

Knopf (1983, 226) identifies, from a recreation research perspective, four systems that influence people's perceptions of and experiences with the natural environment: "home and work environments, [a person's] personality, social forces, and cognitive processes." Some people may have a personality that allows for interest and awareness of certain environments, whereas others may not. We often self-select our experiences with the natural environment; for example, where will we go on vacation. Will we visit a remote wilderness or will we go to a crowded resort town beach? This act of selecting experiences exemplifies the combined effect various influences (e.g., purpose, familiarity, skill, preference, perception, knowledge, personality, role, and even what we do for a living) have on the experiences a person has—experiencing is often a process of self-selection based on some criteria even if we do not realize what those criteria are (Craik 1986).

Complexity and uncertainty of the environment (e.g., wayfinding and weather conditions) can affect a person's perception of and experience with that environment (Kaplan and Kaplan 1982). How humans process knowledge learned from prior perceptions and experiences can influence the ability to navigate new environments (e.g., humans can store general information to apply to future situations; they can store vast amounts of information and determine what is relevant to a given situation, and they can apply this knowledge to new environments using cognitive maps) (Kaplan and Kaplan 1982).

How people access an environment can influence their perception of and experience with the environment (Schroeder 2002). Some people may enjoy difficult access to a given environment, such as by trail breaking, whereas others may prefer easy access, like groomed trails. These preferences influence the opportunities they afford people and how they ultimately experience the environment.

Management of an area can also influence a person's perception of and experiences with an environment; for example, if management allows horses, dogs, or snow machines it may be a different experience for users than if they were not allowed. This is evidenced in the management plans of different resource management agencies that promote certain uses in certain areas—backcountry snow machining, horseback riding, and dog sledding in some areas (e.g., many state parks) and limited access and no recreational vehicles (i.e., snowmobiles, all terrain vehicles) in other areas (e.g., many national parks and preserves).

It is improbable that influences act in isolation from one another; it is more likely that they act in concert, allowing for an infinite number of influential combinations that result in unique individual experiences. Knopf (1983, 226) notes that influences do not act in “simple linear cause-effect relationships.” Because individuals possess unique sets of influences, no two people can experience an environment exactly the same way; there may be, however, commonalities in their experiencing.

Even with differing influences, Kaplan et al. (Kaplan, Kaplan, and Ryan 1998) note humans generally share preferences for places with trees and smooth ground, as well as places with unthreatening water features. Wilson (1984, 1) hypothesizes that humans have a genetic predisposition to being attracted to other living things, which he terms “biophilia” and defines as the “innate tendency to focus on lifelike processes.” He postulates that humans may have an ingrained affinity to explore the living world; whether this affinity is part of human biology at a genetic level is yet to be determined, but Wilson (1984) and Wilson and Kellert (1993) make a case that humans do, to varying degrees, have philic or phobic responses to the natural world. Wilson (1984) and Ulrich (1993) contrast the philic (e.g., savannas and refuges) with the phobic (e.g., snakes and spiders), arguing that these preferences and responses to the

environment are ingrained at a genetic level in the human species, which developed through experience over time.

Wilson and Kellert (1993) identify numerous research examining human affinity for open savanna or protected refuge settings and water. Culture and experience influence affinity, as is noted by Tuan (1990, 1977). Tuan (1990) discusses that some environments consistently tend to be appealing over time and across peoples and include the seashore, the valley, and the island. Various studies also support preference for natural over urban environments and urban environments with natural features over those without (Tuan 1977). Natural, in this context, refers to landscapes with “predominantly vegetation, water, and mountains” with few or no artificial features and primarily irregular, rather than rectilinear, borders (Ulrich 1993, 95). Preferences for places appear to lie in “both the elements [of a place] and their arrangement” (Kaplan, Kaplan, and Ryan 1998, 110). Too many trees that obscure a person’s view or a water feature that impedes a person’s way may mean that normally preferred elements are perceived as unappealing or even dangerous (Kaplan, Kaplan, and Ryan 1998). The arrangement of trees, water, big space, small space, and enclosure are factors that influence preference for a natural environment and also influence perception of the environment (Kaplan, Kaplan, and Ryan 1998). Kaplan et al. (1998) note, with regard to natural area management, the importance of recognizing people have “different knowledge, perceptions, and needs” with relation to the natural environment, and that “their perspectives...are based on different experiences and knowledge” (Kaplan, Kaplan, and Ryan 1998, 124). We can apply this concept to understanding human-environment relationships broadly and not only with respect to natural area management.

Scientists suggest the mind is predisposed to life in certain environments (e.g., savanna and non-threatening water features) (Wilson 1984). When given a choice, people “move to open tree-studded land on prominences overlooking water” (Wilson 1984, 110). Do some people tap into what Wilson (1984) proposes as a genetic predisposition for certain environments and use this to their advantage in selecting the best habitat or preferred place—the habitat that supports a chosen way of life (i.e., how we live, work,

and recreate)? Perhaps people choose habitats as other species do. Wilson (1984) notes that often times similar species can be differentiated more quickly by their habitat than by their physical attributes.

Wilson and Kellert (1993) build upon Wilson's (1984) earlier work, further developing the biophilia hypothesis by stating that it extends "far beyond the simple issues of material and physical sustenance to encompass as well the human craving for aesthetics, intellectual, cognitive and even spiritual meaning and satisfaction" (Kellert 1993, 20). Kellert (1993) presents nine "basic values" of human valuation and affiliation with the natural world. The values are broad and encompass material value; satisfaction derived from contact with nature; the urge for precise study of the natural world; the physical beauty of nature; use of nature as a means of facilitating communication and thought; deep emotional attachment to the natural environment; affinity and ethical responsibility for the natural world; the desire to master the natural world; and fear, aversion, and antipathy for the natural world (Kellert 1993). His hypothesized categories exemplify the diversity possible in human perception of the environment, based on purpose and deliberate attention.

According to Arnheim (1969) people's minds try to define objects based on what is important about them to the individual, and this importance may be defined by the needs or purpose of the individual doing the defining; therefore, we can also consider interest or disinterest as an influence on one's perceptions and experiences and the choices one makes regarding what and how to perceive and experience. This may be yet another link between people's processes of perceiving and experiencing and natural resource use and management—how and what we choose to experience within the natural environment influences our actions and engagement in nature. It influences what resource managers often seek to understand in the evaluation of preferences, attitudes, and values.

Humans are part of the living world—we exist within it and experience with it as an integral part of it. We are another species within it. Our actions, inactions, and existence shape the world just as do the web of non-human species with which we coexist (Wilson and Kellert 1993). People can cause or be part of the "reverberations" of expansion and contraction—growth and extinction—through our experiences within the world (Wilson 1984). Given the impact of people within the natural environment it is critical to

better understand how we have experiences with it so we may know more about our role in the changes that occur and our perceptions and experiences of these changes.

2.3.2.4. Culture as Influence and Expression

Ulrich (1993) notes the common preference of European, North American, and Asian adults for savanna-like and water environments except when water elements involve risk, and then they become less attractive (e.g., stormy seas). He states “similarities in responses to natural scenes usually far outweigh the difference across individuals, groups, and diverse European, North American and Asian cultures” (Ulrich 1993, 93). He acknowledges culture influences these preferences but postulates it may not be as much of an influencing factor as occupation or lifestyle—if it is possible to tease these apart from culture, which, I would contest, it may not be. Culture, as defined by Geertz (1973, 5) is “the webs of significance...[man] himself has spun.” He further states it “denotes an historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life”(Geertz 1973, 89).

Heerwagen and Orions (1993, 141) note the influences culture has on “the way humans see the environment” but they do not exist in isolation from the influences evolutionary biology may have as well. Katcher and Wilkins (1993, 190) state “our culture determines how our actions impinge on our common natural world” (i.e., according to them, not only does culture influence how we experience with our natural world, it determines it). Cronon (1996, 21) states “not all human groups and cultures view nature in the same way.” Nelson (1993) further supports the influence of culture on our worldview, providing illustrations based on ethnographic work with Native Americans, which concentrate on the relationships between people and animals. He asserts our learned culture is the basis for our worldview that we use unconsciously to navigate through life (Nelson 1993).

Arnheim (1969, 162) notes “the mind is always steered by purpose” and how a person perceives, thinks, cognates, and discriminates depends on how much a person or group cares to refine an original thought or perception. Culture influences what people may be aware of and what they focus on, and this

affects what they attend to and therefore perceive in their environment (Tuan 1977). Culture affects perception, although Tuan (1977) notes that prominent places can outlast particular cultures (e.g., Ayer's Rock, Mount Everest, and Denali). These have been, and currently are, important places for various cultures (Tuan 1977). He notes there are also those places we create to give form to who we are—our emotions, needs, desires (e.g., our houses, art, and architecture). The places people create (e.g., a backyard, a park, a designated wilderness area, a piece of art) reflect who we are as a culture.

Nature can be perceived as dynamic, as in dynamic ecosystems, or static, as in a landscape. DeLue and Elkins (2008) discuss national parks in the United States as a static landscape concept that people were once urged to get out into before it disappeared; hence the efforts of Thomas Cole to have painters capture and represent these landscapes to the public—to show them what was in the Western United States before it was gone (DeLue and Elkins 2008). This was a cultural effort to represent nature through art on a larger social scale. Such efforts continue today in the form of, for example, the artist-in-residence programs throughout the National Park Service and other programs that invite artists to draw inspiration from the natural world—both the dynamic and static aspects. The artist's journey may contribute to a better understanding of the natural world and help society “place greater value on [it], and ourselves” (Wilson 1984, 22). Artists communicate their perceptions and experiences with the environment through their art sharing their knowledge of place with others. Ingold (2000) proposes “forms of objects...grow from the mutual involvement of people and materials in an environment” (Ingold 2000, 347). In this way, art “grows.”

Artists have specialized traits and skills and record, interpret, and reflect upon their environment as they experience with it and as they create works of art. Art is not just a symbolic expression; it is a skilled practice, and so it may mediate—convey a message—about human beings in nature (Ingold 2000). These messages, as well as their cultural foundations are, for example, represented in the landscape paintings created by artists journeying across the countryside (e.g., the American West and South America) (Wilson 1984).

The roundtable discussion on landscape theory presented by DeLue and Elkins (2008) correlates artists' "doing of landscape" with what Ingold (2000) calls the "taskscape"—the temporal environment within which people conduct the activities of life. Landscape in art "engages the senses of place, region, country, and land" (DeLue and Elkins 2008, 167). Can we have a "lived experience of...place" through art (DeLue and Elkins 2008, 121)? DeLue and Elkins's (2008) discussion of landscape presents the concept of knowing a place through the experience of the art of a place. The art of Fred Machetanz is an example of this in Alaska. If you have been to northern Alaska in the winter, you may relive that experience through Machetanz's artwork. I have reflected on previous lived experiences with the northern Alaska environment when viewing the light portrayed in his paintings. It is place-specific. It is a re-lived experience as well as a new lived experience event of viewing the art.

2.3.2.5. A Phenomenology of Lived Experience

Dewey (1958) addresses the concept of examining experience to better understand the nature of things in a broad sense (e.g., the things around us, reality, environment). He does this from a philosophical disciplinary perspective using what he calls "empirical naturalism." He notes "the *intrinsic* nature of events is revealed in experience as the immediately felt qualities of things" (Dewey 1958, xii). He endeavors to make a distinction between casual experience and critical experience the latter which he equates with knowledge (Dewey 1958).

How do people engage with the world; how do people have experiences with the natural environment as part of their everyday living? Van Manen (1990) explains a pedagogically driven hermeneutic phenomenology—the descriptive interpretation of phenomena. Smith et al. (2009) present interpretive phenomenological analysis (IPA), a research approach that examines how people interpret significant experiences of their life, with a focus toward application in psychology. Van Manen (1990) proposes hermeneutic phenomenological research may be understood as the "dynamic interplay among six research activities" which he lists as: examining a phenomenon that is important and of significant interest, examining "experience as we live it rather than as we conceptualize it," reflecting on the essential themes of the phenomenon, "describing the phenomenon through the art of writing and rewriting,"

maintaining a disciplinary focus in relation to the phenomenon, and balancing the research framework by considering parts of the phenomenon as well as a holistic perspective on the research (Van Manen 1990, 30-34).

Both the approaches of Van Manen (1990) and Smith et al. (2009) are ways of exploring our world by means of phenomenological perspectives that are translatable to disciplines like environmental science and anthropology in addition to those of education and psychology specifically discussed by the authors. They note it is important to determine if what a researcher is exploring is appropriate for a phenomenological platform. Smith et al. (2009) provide a useful comparison of different qualitative approaches that may be employed to investigate different types of research questions that are similar to those of lived experience explored by phenomenology and more specifically IPA.

Phenomenological methodologies can be used to examine experiences with the natural environment (Seamon 1984, 130). Seamon (1987) notes there is a phenomenological focus in environment-behavior research on how people experience their environment with an emphasis on place. He believes researchers can use phenomenological approaches to balance those of positivist science to create a richer understanding of human-environment relationships. A phenomenological approach recognizes the importance of the multifaceted nature of the relationship between people and the environment and provides a methodology for examining this lived experience (Seamon 1987). By embracing the process of examining lived experience (people within the world) such a phenomenological perspective shifts the natural environment from something out there or “me-it” to “a thing that we live *within*” (DeLue and Elkins 2008, 104). This raises the issues of different ways of knowing and the differences between the culture of the physical and natural science and other forms of inquiry such as those of the humanities. Olsen (2009) presents a relevant discussion of the culture of science and the benefit of creativity and artistry in communication and problem solving. He illustrates the detriments of scientists setting themselves apart from the issues they examine and “thinking too much” rather than embracing the value of spontaneity to communicate their science (Olson 2009, 17-47).

Ingold proposes using a synthesis of the “relational thinking in anthropology, ecological thinking in psychology and developmental systems thinking in biology” (Ingold 2000, 4) to examine human-environment relationships. This supports the idea that humans are complex beings and science should study this complex whole rather than set up artificial dichotomies to simplify but distort the questions we explore about the human organism “within” its environment. He draws upon developmental biology for support of the organism-in-its-environment (not separate from it) concept of the human being as a “singular locus of creative growth within a continually unfolding field of relationships” (Ingold 2000, 4-5). A complex holistic perspective accommodates Wilson’s hypothesis that there may be a genetic basis for the human affinity to associate with other living things, Ingold’s synthesis of approaches to explore what it is to be human, and a phenomenological perspective incorporating perception and experience (Ingold 2000, Wilson 1984, Wilson and Kellert 1993, Van Manen 1990, Smith, Flowers, and Larkin 2009).

Seamon advocates a “phenomenology of landscape...[and] asks how the qualities of the natural environment meet together in place to create the place’s special character and style” and concludes “people are not separate from their worlds; rather, they are *immersed* through an invisible net of bodily, emotional, and environmental ties” (Seamon 1984, 34). He supports examining place as a means to analyze the relationships people have with the world through which they navigate. He notes this may help us understand the everyday social world we live in or “social life-world” (Seamon 1984, 134-135) as he calls it. According to Smith et al. (2009), phenomenological philosophy is valuable because it provides a diversified basis for examining how we live. The seven types of phenomenology outlined in the Stanford Encyclopedia of Philosophy illustrate the variety present in phenomenology (Smith 2011). The encyclopedia also notes the discipline is still debated by various philosophical camps and this also illustrates the support for the diverse approaches available within phenomenology to examine how people experience (Smith 2011). Daniel and Vining (1983) raise concerns regarding a phenomenological model in landscape assessment they think should be considered for other applications of phenomenology. Although I disagree, they note that phenomenology may be too descriptive and detailed to be useful for

providing management options or assessments of landscape quality. They state it may not distill information into broad enough categories for managers to use effectively. They purport it may be better suited for helping identify and illustrate the “personal and experiential values” (Daniel and Vining 1983, 73) that people want to preserve in an environment and that underlie people’s sense of place and result from their perception of and experiences with place. They argue phenomenology tends toward an interpretive and descriptive rather than evaluative application.

Phenomenology is a platform for examining human-environment relationships when researchers are interested in how people understand and engage the environment. Phenomenology supports the examination of lived experience—experiences as they are lived. Scientists’ and resource professionals’ methodological treatment of landscape would benefit from “recogniz[ing] the ways in which landscape and our experiences of it may exceed cultural determination” (DeLue and Elkins 2008, 197-198). A methodology of human-environment relationships should encompass the ideological, culturally determined, and lived experience (DeLue and Elkins 2008).

Tuan encourages scientists to examine human experience (in the context of space and place) to better understand “human states of mind, thoughts, and feelings” (Tuan 1977, 5). Schroeder identifies that if management professionals and others want to understand how people relate to the environment they need to “understand how people experience these environments” (Schroeder 1996, 14). These views support the phenomenological approaches of both Smith et al. (2009) and Van Manen (1990) being applied to an examination of human-environment relationships and, in this case specifically, how visual artists experience with the natural environment.

2.3.2.6. Discussion

Although at first glance it may seem as though we should be able to easily differentiate perception and experience, we cannot easily bound and isolate perception and experience from one another. Taken collectively, as complementary components of how we live, the two concepts help elucidate how people navigate through life and the human-environment relationships that exist.

Scientists working in the area of human-environment relations have realized for some time people are part of their environment rather than separate from it. However, managers, lay people, and other scientists have yet to fully embrace this concept and do away with the dichotomy of thinking of people as separate from the environment. It is a challenge to examine a complex concept in its totality without deconstructing it. I think there is room for improvement in comprehending and applying the human within the environment perspective.

Ingold and others present excellent concepts to further understanding of how to embrace environment as all encompassing. At times, Ingold's (2000) perspective is, to a degree, impractical although necessary to fully convey the idea of humans within the environment. For example, he argues the concept of nature implies a separation of people from the environment because it conveys the concept of people outside the environment (i.e., nature conveys a meaning of having no people in it). Although I think this may be a valid perspective as he defines nature, I also feel there is a need to be able to discuss the "other" non-people focused portion of the environment. If all we ever refer to is "The Environment" in its totality it is difficult to discuss any component of it (while we adhere to the holistic concept inclusivity). Ingold freely discusses humans as a component within the environment so why can one not view nature as another component within the environment? I think at some point it becomes a matter of semantics rather than concept. Therefore, I remind you, the reader to use your own definition of the concept of nature as you relate to these discussions on "experiencing nature" as it relates to my intention of the non-built environment.

When examining human-environment relationships it is useful to recognize the role perceiving and experience play in how we live within and move through our environment over the course of life. Experiences build over time and this process of amalgamation and development of our experiences informs our perceptions of the natural environment. When we take the perspective of people being within the environment and examine the processes of perception of and experiences with the natural environment, experiencing events appears to follow a cycle. It begins with an initial perception, either sensory or cognitive (e.g., sensing or observing), which then develops into an experiencing event. This

event then lays the foundation for the next perception, processing of information, and experiencing anew that occurs and continues in a fully integrated reoccurring cycle throughout our lives creating our lived experience.

In this process we do not perceive and experience everything all the time—we employ selective perception to filter out the “unimportant” to have the capacity to perceive and experience the “important.” What is important varies by person and culture group, by context, and by time. This process of selectively perceiving is not a conscious process. Because of this and various influences on how we perceive and experience, we do not all perceive and experience in the same way. Different perceptions of the environment exist for people with different relationships to a given environment. These differing relationships are a factor in, for example, the individuality of how people develop ties with place, sense of rootedness and disassociation, and sense of place. These ties result based on our perceptions, experiences, and relationships—cognitive, physical, affective, or social—with the natural environment.

Within our environment exist many factors that influence how we perceive and experience and thus influence our lived experiences with the natural environment. The range of influences is extensive and includes knowledge; skill; role; cognitive and physical capacity, processes, and attributes; social factors; context; importance; uncertainty; complexity; access; as well as criteria that we may not be aware of that influence us such as our unconscious selective perception. Culture influences our worldview and is an influence on perception and experience and how we express these. However, even considering these influences, similarities exist across people and cultures (e.g., preferences for savannas rimmed with trees, refuge settings, and unthreatening water). This may say something about possible genetic predispositions for an affinity for certain natural environments (Wilson 1984, Wilson and Kellert 1993, Ulrich 1993). People can self-select for their environment in an effort to meet their needs as do other species. Other species can be differentiated based on habitat and perhaps at some level people can be differentiated this way as well. Even though we may not all have the same preferences for creating a fulfilled life nor the same knowledge passed on to us from prior generations or current life experiences, how people make

choices that influence their lived experiences (and their habitat) may be in part be based on a comprehensive process of perception, experience, and choice.

How we perceive the relationships and experiences we have with the natural environment and the factors that influence these perceptions effect how we use and manage the natural environment. This leads to a need for understanding individual lived experience to help inform our understanding of human-environment relationships collectively. The relationships we have with our environment, how we experience our environment as we live within it, construct meaning from it, and process these experiences shape our lives (Berleant 2002). Penning-Rowsell advises “[t]he meanings we comprehend and the values we hold about landscape appear to be intimately connected with the way we perceive landscapes and this in turn appears to relate to our landscape experiences” (Penning-Rowsell 1986, 114).

We may employ a phenomenological perspective to investigate individual lived experience. The focus of phenomenology is generally that of deeply examining lived experience in its many forms from an individual perspective. Phenomenology is an appropriate framework for examining how people perceive and experience the natural environment. By increasing the depth of knowledge through “thick description”(Geertz 1973) scientists may gain deeper understanding of human-environment relationships. This expanded knowledge base then needs to be made available and useful for environmental managers to create a more informed management schema, which can better address environmental and stakeholder needs.

Some scientists have expressed the opinion that phenomenology may be too descriptive for certain applications (e.g., landscape assessment) (Daniel and Vining 1983). Description and assessment are not the same. I believe, however, it is from a limited perspective that one cannot understand the merit descriptive knowledge can lend to an assessment process. Description can be the important foundation from which to proceed to understanding. Comprehensive processes that include description and other ways of knowing can help move science and management toward a more comprehensive *modus operandi* and away from limited positivist approaches.

Management agencies are increasingly recognizing the importance of understanding social and cultural components of human-environment relations. For example, a USDA Forest Service social scientist notes on the Forest Service website the importance of considering social issues. He emphasizes the need for understanding the diverse perceptions people have of the environment so scientists can provide environmental managers with data that will help them make more informed management decisions that are relevant to their stakeholders (Gobster 2012). Tuan (1990, 247) also advises park visitation statistics do not tell us how “people make use of their opportunities in the natural environment” and I would add nor do they describe how people process the opportunities. The contribution of an increased theoretical understanding of human-environment relationships has academic applications in several disciplines and practical applications in natural resource management, conservation, and stewardship.

Focusing on quantifiable variables to inform policy and resource management is easier than examining complex qualitative concepts such as perception, experience, or sense of place because of the ability to more easily bound the quantitative variables. This focus has evolved partly due to a lack of receptivity in the natural resource policy and management arenas to value qualitative insight into human behavior. For example, the concept of sense of place has been present in geography since the 1970s (see, e.g., Tuan 1977, 1990) whereas Schroeder (2002) comments on it emerging in the field of resource management only in the late 1990s. Quantifiable limited variables are valuable for increasing knowledge of human-environment relations but research must dig deeper to expand the depth and breadth of our understanding of these relationships.

Understanding perception and experience is important for understanding how humans develop preferences, attitudes, and values toward the natural environment (Tuan 1990). If scientists examine the lived experiences of people with the environment and people’s bonds to nature they may be able to better understand the quantifiable variables of people’s preferences for, attitudes toward, and values of the natural environment and apply this understanding of human connection to place to aid in the management of natural areas (Tuan 1990, Williams and Stewart 1998, Chapman 2002, Schroeder 1996, Ardoin 2006,

Cheng, L. E. Kruger, and Daniels 2003, Stedman 2002). Such research can also more broadly inform the collective scientific knowledge of human-environment relationships by examining the relationships of different people or user groups with nature. A lived experience perspective for the examination of human-environment relations of various resource stakeholders (e.g., managers, visitors, local residents, artists) can aid the effort to better understand the human condition (Smith, Flowers, and Larkin 2009).

We can view the issues discussed at the global level as well as the regional and local levels. As the world has become globalized so too have the issues of environmental ecology, protection, justice, and awareness (Sale 1993, Oelschlaeger 1992). Issues now relate to “common-pool resources on an international or global scale” (e.g., fresh water, the ozone, forests, and climate) (Townsend 2000, 98). This is not to say global environmentalism is not affected by culture; it may have different forms and different histories in different countries (Townsend 2000) but there are vast opportunities for learning from others to achieve a better understanding of human relationships with nature around the world.

Wilson (1984, 119) hypothesizes that through a deeper understanding of other organisms, by understanding what motivates people, why they care about something, we will be able to create a “deeper and more enduring conservation ethic.” Nash (2001) proclaims the American preservation of wilderness may be one of the best things the United States has done, of which the full impacts are possibly yet to be understood. Research to understand human-environment relations through lived experiences of non-traditional and traditional resource user groups can aid the conservation and management of these areas and facilitate a better understanding of the positive impacts of which Nash speaks.

Taken collectively, the review and synthesis of the literature I present provides the grounding for the research questions I delineate next. The questions are broad and numerous. As such, they span the breadth of concepts discussed as the foundation for my research in this chapter.

2.4: Conceptual Framework

Through the narrative, observational, and experiential data collected, I examined how artists process experiences with the natural environment to create visual art; described human-environment

relationships from an experiencing perspective; and examined the potential influences of the natural environment on cultural expression.

Berleant (2002, 4) notes “environment is a prime example of a field of study that cannot be adequately understood from a single vantage point.” The theoretical framework for this research was interdisciplinary. The research integrated theoretical perspectives from the natural and social sciences and humanities. I used anthropological theory and the practices associated with ethnography and their emphasis on context to examine human-environment relationships. I did this using a framework of ethnography and interpretative phenomenological analysis focused on examining lived experience as well as tenets of grounded theory with their emphasis on content and constant comparison to continually evaluate the theoretical framework for the research, data collection process, and analysis (see Charmaz 2006, Smith, Flowers, and Larkin 2009). The integration of theoretical tenets from cultural anthropology, phenomenology, interpretative phenomenological analysis (IPA), the anthropology of experience, human geography, cultural ecology, environmental science, environmental aesthetics, and environmental psychology informed the research process.

By using a holistic approach, I examined human experiences with the natural environment from an integrated environmental, cultural, and philosophical perspective. Berleant discusses the variety of ways environmental aesthetics is studied using both quantitative and qualitative methodologies, noting some scientists consider the quantitative-only methodologies as “restricted and even flawed by being conceptually naïve, perceptually indiscriminating, and heavily assumptive” (Berleant 1997, 32). I qualitatively describe visual artists’ fundamental perceptions and experiences with the natural environment as they relate to cultural expression from anthropological, ethnological, phenomenological, hermeneutical, ontological, and epistemological theoretical frameworks. I used the concepts expressed in my experiencing formula discussed earlier to guide the research:

$$E(n) = P(C(n), IVAR_n) + \sum_{x=1}^{n-1} E(x)$$

Again, a person's current experience event (the experience he or she is having at the present time) equals his or her current perception, which includes the cognition process and various possible influences on his or her perception (e.g., culture, gender, role, etc.), plus the summation of all his or her prior experiences preceding the current experience event.

The interplay between these perspectives illuminates how people perceive lived experience, how people interpret experiences, how people exist within the world, and how people understand their own being-in-the world. By considering these perspectives as a whole and assuming people are part of the environment and not separate from it, I describe a piece of human existence and how humans make meaning from that existence.

2.5: Research Questions

I developed research questions to better understand the relationships that exist between the natural environment and visual artists to explore what the culture of the visual artists participating in my research could tell us about human-environment relationships and cultural expression. The research questions consisted of:

1. How do visual artists participating in the DNPP AIR and TAC programs experience the natural environment?
2. How do these artists process their experiences with the natural environment?
3. How do these artists' experiences with the natural environment influence them as artists?
4. What constitutes the natural environment for the artists?
5. What constitutes access to the natural environment for the artists?
6. What role does experiencing the natural environment serve for the artists?
7. How might residency programs influence artists' experiences with the natural environment?

I argue that our experiences with the natural environment collectively help construct our sense of experiencing and how we respond to our natural environment. The culture we share and own as individuals influences our experiences with the environment and, therefore, also effects what the natural environment offers us given the activities we undertake within it. I support Ingold's (2000) vision that we

do not layer our culture upon an environment but rather culture is part of our experiences within our environment. Our experiences with the natural environment influence our cultural expression and in turn, our cultural expression influences these experiences.

Table 2.1 outlines the themes and variables I examined. See Appendix A for the interview guide and corresponding question numbers.

Table 2.1: Research Variable Matrix

Research Question	Variable	Technique	Measure (Interview target question #'s)	Data Source
How do visual artists participating in the DNPP AIR and TAC programs experience the natural environment?	Natural environment experience	In-depth interviews; observation; participant observation; narrative, map, & photo journaling	1-11; 12-27	DNPP & TAC program artists
How do these artists process their experiences with the natural environment?	Natural environment process	In-depth interviews; observation; participant observation; narrative, map, & photo journaling	1-11; 28-44; 78-100	DNPP & TAC program artists
How do these artists' experiences with the natural environment influence them as artists?	Natural environment influence	In-depth interviews; observation; participant observation; narrative journaling	1-11; 67-77; 118-126	DNPP & TAC program artists
What constitutes the natural environment for the artists?	Natural environment definitions	In-depth interviews; observation; participant observation; narrative, map, & photo journaling	45-54	DNPP & TAC program artists
What constitutes access to the natural environment for the artists?	Natural environment access	In-depth interviews; observation; participant observation; narrative, map, & photo journaling	55-66	DNPP & TAC program artists
What role does experiencing the natural environment serve for the artists?	Natural environment role	In-depth interviews; observation; participant observation; narrative journaling	101-117	DNPP & TAC program artists
How might residency programs influence artists' experiences with the natural environment?	Residency program influences	In-depth interviews; observation; participant observation; document review	127-239	DNPP & TAC program artists; NPS staff; artists; program documents and activities; other stakeholders & organizations

[This page intentionally left blank.]

CHAPTER 3: AN EXAMINATION OF EXPERIENCING—METHODS

3.1: Research Techniques

I employed purposeful participant selection and multiple methodological techniques for collecting data. I collected narratives through in-depth interviews with artists, agency staff, and others as appropriate. By recording what artists believe, think, feel, and say about their experiences with the natural environment, by observing the artists' public presentations about these experiences, by observing and participating in artists' experiences with the natural environment, and by using secondary and archival data, I examined human-environment relationships of visual artists.

Depth and the key relevance of the data collected are critical to understanding the complex, individual, and abstract nature of human-environment relations. The purposeful sampling and ethnographic techniques I employed provided this in-depth perspective on the relationships that may exist between artists' experiences with the natural environment and their artwork. This provided a depth of data and understanding that illuminates the "how" and "why" components of the research questions, as opposed to the mere "what."

The primary resources for data collection included first- and second-person research approaches (Schroeder 2007). The first-person approach included reflection on my experiences as the researcher during participant observation and the research process; the second-person approach involved working with visual artists who were artists-in-residence in the DNPP AIR program or the TAC program to examine how they experienced the natural environment. The research was a cooperative effort with artists, the NPS, and other key informants and stakeholders that I identified through the research process. Data collection involved in-depth interviews, participation in residency program activities, observation, participant observation, document review, and secondary data collection. See Appendix B for an overview of the research data sources.

3.1.1. Research Field Sites

3.1.1.1. Description

I conducted this research at two field sites: Denali National Park and Preserve (Figure 3.1) and the Svalbard archipelago.

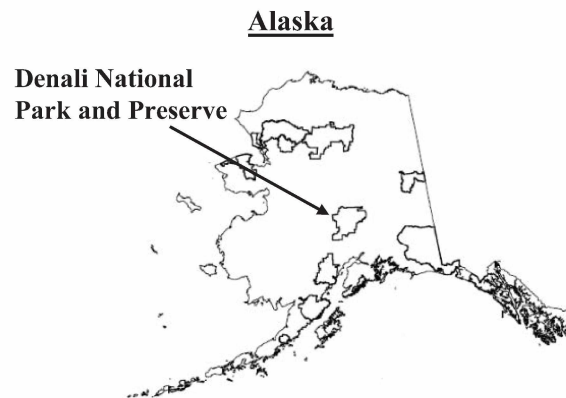


Figure 3.1: Alaska Research Site, DNPP

Map showing the Alaska research site at Denali National Park and Preserve.

Source: Adapted from DNPP map, National Park Service (<http://www.nps.gov>).

“Denali National Park and Preserve is located in the heart of interior Alaska. The Park covers more than six million acres, an area larger than the state of Massachusetts” (Palka 1995, 5). The park entrance is located more than 125 miles south of Fairbanks and more than 230 miles north of Anchorage with no large communities adjacent to or near the park. Research activities took place in the Murie Science and Learning Center and the Denali Education Center (to observe the DNPP Artist-In-Residence educational presentations), in other publicly accessible areas of the park (to identify and experience areas of the DNPP landscape that the artists experienced during their residencies), and in DNPP staff offices (to conduct staff interviews).

I also conducted this research as a scientist-in-residence member of the TAC science and art residency expedition program on the *Noorderlicht*, a two-masted schooner ice-class sailing ship. The expedition took place along the island of Spitsbergen in the Svalbard archipelago (Figure 3.2).

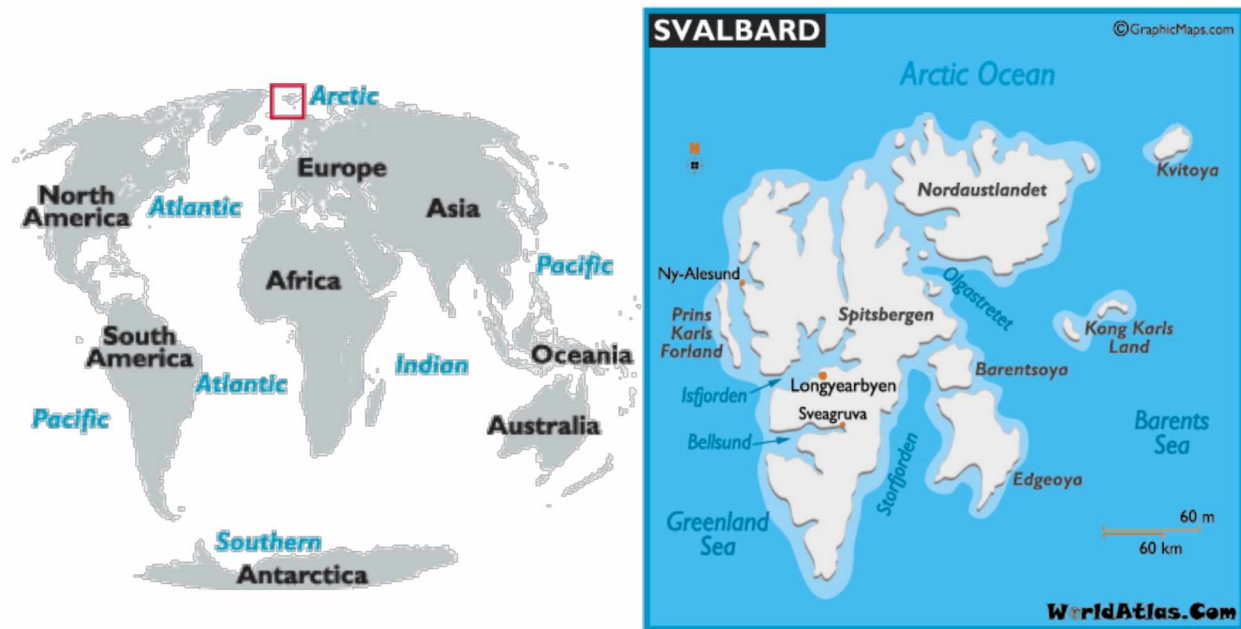


Figure 3.2: High Arctic Research Site, Svalbard
 Maps showing the Arctic location of Svalbard (left) and the Svalbard archipelago (right).
 Source:
<http://www.worldatlas.com/aatlas/infopage/svalbard.htm>

The island of Spitsbergen is located north of Norway at 78 degrees North latitude, 20 degrees East longitude. The expedition sailed from Longyearbyen (78 degrees, 13 minutes, N latitude), Spitsbergen to Moffen Island (80 degrees, N latitude), and back to Longyearbyen.

3.1.1.2. Site Selection

- *DNPP*: I selected the DNPP AIR program for its subarctic location, the number of artists, and the longevity of the program in Alaska—it was the first NPS AIR program started in Alaska. I also considered its central location, accessibility (for artists), and pristine natural environment.

- *TAC*: I participated in The Arctic Circle program to facilitate participant observation of artists in the natural environment as they experienced it. The TAC program was an ideal residency program because it provided the opportunity for scientists and artists to experience the natural environment of the High Arctic simultaneously.

3.2: Research Procedures and Permitting

I submitted the research protocol to the University of Alaska Institutional Review Board (IRB) for review and approval. The IRB office assigned IRB protocol number 06-59 to the research and approved the protocol on June 11, 2007 (see Appendix C). I applied for a DNPP scientific research and collecting permit with Dr. Molly Lee (University of Alaska Fairbanks, Anthropology Department) as the principle investigator and myself as co-investigator and was granted permit number DENA-2007-SCI-0021, with a start date of June 30, 2007 and an expiration date of December 31, 2008. I applied for a one-year extension and received it. The final permit expiration date was December 31, 2009. I applied to participate in the TAC program and was one of three scientists competitively selected to participate as a scientist-in-residence in the program's maiden expedition from October 5-22, 2009. Before commencing research, I informed all the DNPP AIR participants in 2007, 2008, and 2009 as well as all TAC expedition participants of the research process and that I would be using the resulting data and findings to write this doctoral dissertation. All involvement by participants in this research was voluntary.

3.3: Research Sampling Strategy

3.3.1. National Park Service Staff

I recruited four key informant volunteers from DNPP staff and four NPS staff in other locations based on their knowledge of and involvement with the NPS AIR program at the local and national levels. I established a rapport with staff at the local, regional, and national levels to facilitate key informant identification. Including NPS staff as participants illuminated the agency perspective on the DNPP AIR program, provided insight on the organizational and program culture, and facilitated the research implementation.

3.3.2. Denali National Park and Preserve Artist-In-Residence Program Artists

I recruited nine artists who voluntarily participated in this study who were artists-in-residence at DNPP in 2007, 2008, and 2009. I did not encounter barriers to artist recruitment and only two artists involved in the program during this time either did not participate or only participated in a limited way in this research. The NPS provided me with access to DNPP AIR program artists to recruit them as participants.

3.3.3. The Arctic Circle Program Artists

I conducted participant observation during the 2009 TAC residency expedition with the 15 artists participating in the expedition.

3.3.4. Other Participants

Key informants instrumental in the NPS AIR program were included, as appropriate, based on their ability to inform the research questions and needs. These participants were few, as anticipated (total of two), given the research focus on the residency program artists. I identified these other participants through referrals from participants and contacts. They included one Alaska Geographic (formerly the Alaska Natural History Association) employee, and a private consultant to the NPS. These participants were selected purposefully, based on their knowledge of or involvement with residency programs, to best meet the research goals and to involve participants who could directly inform the research problem (see Bernard 2002).

3.3.5. Artist Characteristics

Table 3.1 outlines relevant basic characteristics of the artists involved in my research.

Table 3.1: Residency Participant Characteristics

Residency Program	Gender	Nationality	Primary Place of Residence	<i>En Situ</i> Art*	Artists' Media (generalized)	Prior Experience with Residency Environment	Focus on Nature**	Approximate Interview Length (hr.)
DNPP	Female	American	United States	No	Painting***	No	Yes	1.9
DNPP	Female	American	Alaska	No	Mixed-media	No	Yes	2.0
DNPP	Female	American	United States	Some	Mixed-media	No	Yes	3.0
DNPP	Female	American	United States	Some	Painting***	No	Yes	3.0
DNPP	Female	American	United States	Some	Basketry	Yes	Yes	2.5
DNPP	Male	American	United States	No	Painting***	Yes	Yes	2.5
DNPP	Female	American	Alaska	No	Fiber	Yes	Yes	3.5
DNPP	Male	American	Alaska	Yes	Painting***	Yes	Yes	3.0
DNPP	Female	American	Alaska	No	Painting***	Yes	Yes	2.0
TAC	Male	American	United States	Yes	Sculpture	No	Yes	-
TAC	Female	American	United States	Yes	Videography	No	No	-
TAC	Male	Australian	United States	Yes	Multi-media	No	No	-
TAC	Female	American	United States	Some	Multi-media	No	Yes	-
TAC	Female	Swedish	Sweden	Yes	Multi-media	No	Yes	-
TAC	Male	American	United States	Yes	Structures	No	Yes	-
TAC	Male	Pakistani-American	United States	Yes	Multi-media	No	Yes	-
TAC	Male	Polish	Poland	No	Multi-media	No	Yes	-
TAC	Female	Finnish	Finland	Yes	Multi-media	No	No	-
TAC	Female	French-American	United States	Yes	Multi-media	No	No	-
TAC	Male	Italian	Italy	Yes	Photography	No	Yes	-
TAC	Female	Russian	United States & Russia	No	New-media	No	No	-
TAC	Male	Taiwanese	Taiwan	Yes	Action-video	No	No	-
TAC	Male	American	United States	Some	Music	No	Yes	-
TAC	Female	American	United States	Yes	Photography	No	Yes	-

*Is installation or place art a usual practice for the artist?

**Does the artist have a usual focus on the natural environment?

***Includes various types of painting such as watercolor, oil, and acrylic.

3.4: Data Collection

The data collection framework directly addressed the data required to answer the research questions. The narrative, observational, and experiential data I collected addressed the research questions by eliciting thickly descriptive data that elucidated the relationships that exist between artists and the natural environment. The four primary data sources for the research included: written documentation, interviews, observations, and participant observation of visual artists and artist-in-residence program activities.

Primary fieldwork began in June 2007 and continued through October 2009. Fieldwork included 12 trips to DNPP, from 2007-2009, to observe AIR program artists' educational presentations, participate in DNPP residency program activities, investigate places in the park, and participate in an Alaska Geographic field seminar entitled "Knowledge Informs Art: Drawing Inspiration from Denali" taught by a DNPP AIR in DNPP. These trips ranged in length from two to seven days, with most being three days. Fieldwork also included a trip to the Svalbard archipelago in the International Territory of Svalbard from October 5-22, 2009. DNPP and TAC residency program presentations and activities directed the fieldwork dates. The topics observed and discussed throughout the research were participant-driven while flexibly guided by the research questions. This minimized arbitrary limitation of the scope, observations, and participant dialogue.

3.4.1. Observations and Participant Observation

The complete research process, from initial contact with participants and organizations through the presentation of findings, was part of my observations as a participant in the research process. Research planning discussions, interactions and discussions with artists and staff, and participation in research activities provided active observation opportunities. Direct observation was an on-going part of the research process and continued until the research was complete. I observed DNPP AIR program presentations, the AIR program artist selection process activities in 2008, and spent time in the DNPP

visitor center at the entrance of the park and the Eielson Visitor Center at mile 66 inside the park to view the AIR program art and observe the program as a whole.

Participating in the TAC program art and science residency expedition allowed me to take part in experiencing the High Arctic natural environment along with the 15 visual artists on board. Participant observation activities took place on the deck and in the hull of the ship as well as during shore excursions (remote- and community-based) and trips aboard the ship's Zodiac⁶.

3.4.2. Interviews

I conducted informal, semi-structured, and unstructured in-depth narrative interviews with NPS staff and DNPP AIR program artists and other relevant key informants from 2007 to 2010. I also conducted informal and unstructured interviews when possible with the TAC artists during the expedition in 2009. Bernard (2002) discusses the continuum of interview situations from least structured to most structured, with informal interviewing at one end and structured interviewing at the other. Different research conditions and designs require different types of interviewing techniques (Bernard 2002). The circumstances varied throughout this research and I, therefore, used different interviewing methods as appropriate to the conditions. I developed narrative interview themes for the unstructured and semi-structured in-depth interviews to address the research questions that were based on my literature review and research of experts, including artists and natural and social scientists. My doctoral committee (consisting of both natural and social scientists) reviewed the guide, and I discussed it with artists during initial field research in 2007. In a grounded theory constant comparison perspective, I refined the interview guide over time from artist to artist while maintaining thematic considerations in the interview guides (i.e., I modified the interview questions to be most relevant for each interview but the overall thematic areas in which I had categorized the questions remained constant). All interviewing took into consideration prior interactions with participants to aid in structuring the interviews. I reviewed DNPP AIR artists' journals before interviewing them to refine and guide each interview. The journals informed the interview process and put the interview data in context for the purposes of my analysis. I collected

⁶ A Zodiac is a rigid-hulled inflatable boat.

interview data from nine DNPP AIR artists and various unstructured interviews with the TAC artists during the TAC expedition.

Interviews with NPS staff were conducted in-person during on-site fieldwork and by phone. I scheduled NPS staff interviews to minimize the inconvenience for staff. NPS staff interviews ranged from 30 minutes to 1.5 hours. I conducted interviews with DNPP AIR program artists in-person, when feasible, in artists' homes and art studios, in galleries, once in my home while hosting an artist, and by phone as necessary. Artist interviews ranged from two to four hours and were scheduled in single and multiple sessions. All DNPP AIR or staff interviews and discussions were audio recorded and/or hand notated when permitted. TAC artist unstructured interviews were hand noted after-the-fact as soon as possible. I maintained field notes at all times.

3.4.3. Limited Experience Reconstruction—Experiencing Denali

I arranged with DNPP staff to access the park in ways that would, to a limited degree, approximate some of the experiences of an AIR at DNPP. The primary differences between my stay in the park and that of an AIR were the lodging facilities and the length of the stay. Artist residencies generally lasted ten days, with artists staying in a well-appointed historic backcountry cabin called the Murie (or East Fork) cabin. When artists are not in-residence, this cabin is generally reserved for use by VIPs visiting the park. My stay was for five days in a rustic backcountry cabin, called the Dean cabin, which is primarily used by biologists conducting research in DNPP. Staying in either cabin requires park approval and neither is available to the public. The Dean cabin was near (approximately 150 yards) the Murie cabin and therefore approximated the location well. My stay from August 7-11, 2009 overlapped with a DNPP artist residency. I limited my contact with the AIR to avoid altering her residency experience to any significant degree but took advantage of the opportunity to briefly interact and observe the artist.

Through this process, I gained a firsthand understanding of the park resources available to artists and what a residency experience might entail. Limiting the methodology to only interviewing other people about their experiences would not have provided this same depth of understanding of the park and the program. In the interest of bear safety and therefore my ability to have experiences with various park

resources and landscapes, the park staff allowed another person to join me as a hiking partner during my AIR reconstruction experience and to assist with the digital photographic recording and sound recording of the experience. The DNPP program permitted AIRs to have one person accompany them during their residency so this was also consistent with approximating their experiences.

To further my understanding of DNPP and how artists have experiences with it, I participated in a field seminar that was part of the Denali Arts Program coordinated by Alaska Geographic and sponsored by the Murie Science and Learning Center. The field seminar, entitled “Knowledge Informs Art: Drawing Inspiration from Denali,” was held June 15-17, 2009. The seminar took place at the Murie Science and Learning Center field camp, located 29 miles inside Denali National Park along the Teklanika River, as well as on excursions throughout the park. The class summary was as follows:

An endless source of inspiration, Denali has been the backdrop for thousands of artists in dozens of different media. Join [an] Alaskan artist... for a creative closer look into Denali's natural world. By developing a well-rounded knowledge of our surroundings, we can enhance our observations and influence our artwork in a positive way. Using the simple tools of pencils, pens, and other drawing media, we'll gather ideas and shorthand sketches to illustrate our own personal view of Denali (Alaska Geographic 2009).

3.4.4. Photo Recording, Artist Journals, and Maps

Visual and narrative recording served as means of collecting data on the environments and artwork involved and the *in situ* experiences of the artists. I requested that all current DNPP AIR program artists photo-record, map, and keep a journal of their experiences with the Denali landscape. I provided the artists with all the materials to do this. Most DNPP AIR program artists kept their own photo records of their experiences with the landscape and kept personal journals about their residency experiences. They mapped their travels during their residency using the maps I provided. I used the photos, journals, and

maps to guide and inform the in-depth interviews with the artists and for content analysis. I used photography to record the environments and artwork throughout the research, as permitted.

3.4.5. Secondary Research

I conducted literature reviews and used archival and contemporary records to access pertinent current and historic data. I collected data from NPS archives; scientific art, and popular publications (print and electronic); and data from other sources identified during the course of this research (e.g., museum exhibition and artist publications and consultant program reports). I worked with agency staff to arrange access to public archival information and to ensure the appropriate use of information and adherence to the use guidelines.

3.5: Data Analysis

I recorded interview and observational data in field notes and audio recordings when possible and converted them to electronic format. I used speech-to-text software, standard business software, and NVivo (specialized qualitative research software) to organize and analyze the data. The analysis focused on the themes and variables covered in the interview guide and outlined in the research variable matrix (Table 2.1), while also allowing for new themes and variables to emerge from the data.

I am going to acknowledge what many discussions of analysis do not mention—that pondering, mulling, and general thinking played a significant part in the analysis of my data. I had the usual critical thoughts provoked by focused analysis and stimulating conversation from colleagues, but also from simply letting the thoughts about my research sit in the back of my head for a time so I could mull them over. I noticed that allowing this passage of time made the outcomes of my analysis coalesce. Contemplating the connections I was identifying and thinking about the process of analysis itself was integral to identifying findings and drawing conclusions. Time was a critical element in my “thinking process.” Pondering requires time so that it is not merely superficial thought. Analyzing the data required thinking critically. Each scientist develops depth of thought through his or her own unique process. Achieving this level of complex thought requires practice, mentorship, and effort, and we must all realize

this individually. This is an amorphous but important point that I wish to state here as a way of encouraging others to feel comfortable with letting ideas emerge without targeted effort, and to give these ideas their due consideration throughout the analysis process.

Another experience often omitted when discussing the analysis process that I found true, as well as frustrating, was that some of my critical observations occurred to me at unexpected times, for example, in the shower, during the last waking moments before sleep, in the middle of the night, while driving, and a variety of other situations when I was not deliberately identifying thoughts for analysis. Although I tried, I could not identify a pattern to these moments. Rather than label them, I managed them. I did so by having a way to record information (electronically or hard copy) available at all times: next to the bed, in the bathroom, at the beach, on vacation, and, most importantly, near the shower—everywhere. Other analytical observations occurred after taking breaks from analyzing the data and writing, after vacations or even a nap. Overall, time away from the data improved my clarity of thought and overall insight of the data.

My primary analysis using NVivo focused on the artist interview and participant observation and associated field note data. NVivo allowed me to manage a large dataset that would have been unwieldy in hard copy and provided electronic organizational management of the data. It was a tool that allowed me to produce output that I used in combination with my hard copy and organizational analyses, which helped me identify the categories that were emerging from the data. I also conducted peripheral analysis and triangulation using other data including DNPP artists' residency photos and other photos, the artists' maps of their travel in the park, their public presentations, my limited experience reconstruction, field seminars, and secondary data such as document texts, museum exhibits, and information on artists and residency programs. I conducted content analysis of manifest and latent content to balance reliability, specificity, and validity when determining common themes and patterns in the data to address the research questions (see Babbie 1992). I used a combination of grounded theory and interpretative phenomenological analysis to analyze the data collected. Grounded theory and IPA employ inductive research methods using

constant comparison (Glaser and Strauss 1967, Smith, Flowers, and Larkin 2009). Both are appropriate to this examination of experiences with the natural environment.

I found it necessary to examine the data in both the individual and the aggregate to understand how the artists' data and the TAC field note data related, and to gain an overall sense of the data. As Durkheim notes, the whole is more than the simple sum of its parts (Garbarino 1983). Also, as Smith et al. (2009) note, in the process of interpretation, the researcher should be aware of the value of the hermeneutic circle. When interpreting something "[t]o understand any given part, you look to the whole; to understand the whole, you look to the parts" (Smith, Flowers, and Larkin 2009, 28). Therefore, I iteratively examined the distinct voices of the artists and myself as both researcher and data interpreter.

Themes and concepts that emerged from the data were identified, integrated, and consolidated through content analysis, data coding, memoing, and iterative interpretation to record relationships among themes, identify webs of interconnectivity, and find similarities and differences that emerged from the data (Bernard 2002, Smith, Flowers, and Larkin 2009).

Although I collected data from artists, NPS staff, and stakeholders, I only processed and analyzed data from my TAC field notes and DNPP AIR artist interviews in NVivo. After collecting the data, reflecting on my research questions, and working with the data, I decided that focusing the results on the artist data was the most prudent way to address the research questions. I narrowed the analysis scope of work to directly address my questions.

I analyzed the data by aggregated and disaggregated groups and through cross-tabulation in NVivo. Having the data in electronic format facilitated conducting a variety of cross-tabulations for data analysis. I used a process of synthesis and distillation to identify findings by synthesizing coded output, distilling the output during the writing process to identify findings from the data, which I then re-distilled through additional editing and organization to develop my conclusions. My process consisted of the following steps: data entry, data coding, data memoing, qualitative analysis of cross-tabulation output to determine the interlinkage or divergence of themes, synthesis of the findings, composition of findings by overall major thematic categories, reorganization of the findings within the major categories, and

rewriting the findings through distillation and editing. I cited all quotes from participating artists as anonymous to honor the confidentiality clause in the participant consent form used for my research.

3.5.1. Coding

To code all the data individually, I left the data in the most disaggregate form (i.e., by artist interview and TAC field notes). During analysis I examined the data in their disaggregated form by source and determined it was most prudent to maintain individual identification markers, but to analyze the DNPP AIR interview data as a set. I also coded and analyzed my TAC field note data and used them for comparison to triangulate my findings from the DNPP AIR data. I used it to provide context to and understanding of artists' experiences with nature from the perspective of my experiences as an expedition participant. I coded the TAC data separately from the DNPP interview data. I used the data from my TAC experience to enrich my understanding of how to interpret the interview data I collected from all artists (both DNPP AIR and TAC). The interview data from TAC artists were limited to informal interviews and augmented the DNPP AIR interview data but were not extensive enough to analyze as a separate data set. The data sets were complementary and I analyzed them accordingly. Given the limited size of the TAC data set as compared to the DNPP AIR data set, I present the data as a whole as the result of coding and memoing them in the disaggregate and then synthesizing findings from all the data.

Using NVivo, I created 661 hierarchically structured nodes based on the artist data collected and subsequently categorized them by research question and other emergent categories. NVivo provided visual and tabular options for managing the large number of nodes. It facilitated node organization and allowed me to rearrange the node hierarchy more easily than non-electronic means would have. It increased the flexibility with which I could analyze the data and decreased the amount of time required to examine the data in different configurations. To describe the magnitude of data, I coded 12,038 total references (data points coded to nodes) within the 661 nodes I created during the analysis process. These nodes were thematic. Because of the broad thematic scope of the data collected, I found it pertinent to code many of them to multiple research question categories. I coded data applicable to multiple themes to multiple thematic categories.

The largest group of nodes was associated with the theme of how artists experience the natural environment. I developed 311 nodes by reviewing the data for themes that addressed this research question. Please note this is the number of unique nodes developed, not the number of unique data points (i.e., references) coded to this question; where appropriate I coded references (i.e., text data from interviews or field notes) to more than one discrete node. This provided the greatest depth of coding but did not allow for summation of data point occurrences. I often coded single pieces of text to different nodes subcategorized under one or multiple research questions. For example, I could code a single piece of text from an interview to both the “aesthetic appreciation” and “influence” nodes, which were both child nodes I subcategorized under the parent node of how artists experience. As a result, the number of nodes illustrates the general representation of the research question theme in the data gathered, whereas individual pieces of coded text do not.

I also accounted for emergent information not specifically related to my research questions using new node categories. I designed the open-ended interviews and recorded my field notes to allow unanticipated topics to arise. One such topic was people as a component of the artists’ experiences with nature during their residencies. Although my research placed an emphasis on the non-peopled and non-built aspects of the artists’ experiences with the natural environment, people were still part of the natural environment the artists experienced during their residencies and therefore came up in discussion with DNPP AIRs as well as in my observations on the TAC trip.

The process was holistic in that I coded across all the research questions as well as coded for new themes using an iterative process to account for the data across the field of nodes. By coding the data within its context and analyzing the coding as broad segments of content relating to existing or emergent themes of information, I was able to maintain the connectivity among the information I report. I strove to maintain the holistic perspective the artists had regarding their experiences with nature rather than compartmentalizing data and reporting results with the limitations of categorical boundaries.

These analytical techniques produced data that I cross-referenced and triangulated through constant comparison in context to develop a thick description and understanding of human-environment relationships through artists' experiences with the natural environment.

CHAPTER 4: EXPERIENCING WITH NATURE THROUGH RESIDENCIES— RESULTS AND DISCUSSION

4.1: Introduction

In this chapter, I discuss data specific to the DNPP and TAC residencies and fieldwork, including my experience as a participating scientist-in-residence for the TAC expedition. As the only interdisciplinary scientist the role I played within the TAC group and my experience differed from the other participants. I was competitively selected (as was everyone) and participated as a resident scientist for the TAC expedition. I immersed myself in the residency fully as a participating member and I had my “projects” as did all the other members. I lived the experience fully integrated with the group to meet both my own needs and the needs of my research while in the field. I begin with a discussion of residency design and finish with an account of the opportunities afforded the artists by these residencies.

The circumstances of a given residency make it unique. This coupled with the individuality of artists, makes it difficult to generalize about residency experiences. I present observations of the data I identified as illustrative from the DNPP and TAC residencies. It was beyond the scope of my research to provide an exhaustive description of residency experiences in general.

Let us begin with a defining moment for everyone on The Arctic Circle Expedition.

The big timber of the bowsprit shuddered and clambered against the giant metal bracket that was holding it in place when we hit the rock. If anything had been underneath the timber, or in between the timber and the bracket holding it, it would have been completely smashed—definitely any human body parts [like a finger or hand]. In the netting of the bowsprit, I was in one of the safest places on the boat. I wasn't affected by the jolt. Others were not as fortunate. Many who were on the deck either fell or dropped their equipment. It was quite a reality check having the boat hit a rock in the middle of nowhere. It definitely re-instilled my sense of needing to be aware of my surroundings and protect

myself, the need to always be prepared. The crew didn't talk much about hitting the rock. It was definitely an embarrassment to them, especially the captain. This is definitely one of the defining moments of being on this trip (TAC field notes, 10/9/2009: departed Fourteenth of July Bay, arrived Sallyhamna).

...and, so went, day three of my residency and my fieldwork on the TAC expedition.

The residencies were not like being on vacation; they were work. They were fraught with both good and bad experiences, joy and sadness, fear and determination, times of productivity and those of languor. They were emotional. They were challenging as well as productive. They were purposeful. They yielded insights. The participants completed them with intention. They were both trial and tribulation. They were ordeals. They were daunting at times, and they could inspire revelations—spikes on the cabin to keep the bears away—how did I get here? Armed bodyguards to protect us from polar bears—again, how did I get here? Residencies could provide a distraction-free retreat, refreshment, peace of mind, and opportunities to discover or rediscover splendor and the sublime. The residencies could be invigorating and exciting amid chaos and hard work. They were life altering for some artists and just another day at the office for others.

Being an artist-in-residence was special for all the artists but not all were equally affected by their time at DNPP or during TAC. The residency for some was just an experience at a given point in time, and if it had not occurred, then some other experience would have taken its place. Other artists saw the experience as a once-in-a-lifetime event. Some artists could articulate well its influences. Others could not, although they knew it had changed them; they were less concerned with the specifics of how the residency experience changed them than with just knowing that it had done so in a way they could make use of as artists.

Given the bodies of work of the DNPP AIRs it was no surprise that they all specifically noted that nature influenced their artwork. Most of these artists also stated that their residency had significantly influenced them as artists. The artists in both DNPP and TAC had applied to the programs because they

sought the experiences with nature the residencies could provide. Both programs chose participants through a competitive selection process and required resources and motivation from the participants. Many factors converged to place the artists in their residency.

I can't imagine that in ten years I'm not going to look back and be like,
yeah I went to, I had an artist residency in Denali National Park and I
really have a different understanding of what it means to be outdoors
after that experience (participating artist-in-residence).

It was a surprise for me that my experience on the TAC trip often consisted of becoming invisible among the crowd. The other artists soon forgot what I was doing and why I was there. Sometimes they would ask me what I was writing about. Even when I engaged them in conversation, they appeared to forget I was conducting research. The trip administrator made efforts to divide the artists from the scientists by withholding opportunities from some participants and providing them to others, for example, by giving certain participants preferential treatment regarding shore excursions. He also attempted to create conflict in order to promote divisiveness. The fickleness and favoritism of the administration contributed to negative group dynamics. The limited space of the ship allowed for only a minimal degree of separation between people. Within the closed environment, cliques formed; nevertheless, the participants were a collective group and, overall, watched out for each other during our experiences with nature.

4.2: Residency Design

There is a wide variety in the type of experience artists-in-residence may have, according to which program they choose. Each program has its own unique design, administration, and environment, and caters to different types of artists. Artists must decide what program will suit their needs, while selection committees must determine which artists are a good fit for their particular program. Selection criteria vary by program, as do the costs to participate.

The DNPP AIR program sought both participants who were and were not familiar with the Denali environment in general, if not the park itself. It welcomed “outsiders” who could contribute a fresh point

of view, as well as local participants with more seasoned perspectives of the DNPP environment. The TAC program placed emphasis on the work of scientists and artists, regardless of their familiarity with place. More of the TAC participants were unfamiliar with the expedition landscape than were DNPP artists with the Denali landscape. Primary reasons for this likely included the TAC expedition being the inaugural voyage for the program and the remoteness of the landscape involved. No local people were involved in the first TAC expedition. Over the life of the program, some individual artists have participated on more than one expedition.

Residencies can change over time. Both the TAC and DNPP programs have expanded since my fieldwork. As of 2012, the TAC program began offering two expeditions per year and embarked on its tenth expedition in the fall of 2015. The TAC ship and accommodations are different, as well. The program at Denali has expanded incrementally by adding writer-in-residence and composer-in-residence components, as well as winter residency options. Residency programs in general can expand and contract based on administrative resources, funding, and level of interest.

A residency is a programmed experience that necessarily functions within certain administrative parameters. Artist-in-residence programs, like the one at DNPP, are designed within the regulatory structure of the national park system, and as such, may involve limitations residencies with different management policies do not. Each residency presents different benefits, requirements, and constraints, such as participant responsibilities, varying degrees of itinerary flexibility, physical demands, amenities, access to nature and knowledge-bearers such as staff, scientists, or local residents, and outreach opportunities for artists to connect with the public and promote their work. Those residencies with a focus on natural settings usually have a common purpose of connecting artists with nature. Despite the various differences between the DNPP and TAC programs, this common purpose generated more similarities than dissimilarities in the programs. The obvious differences of management, locations, and modes of access were not barriers for my examination of how the artists experienced with nature; however, the diversity of types of artists in the TAC residency, combined with a lack of in-depth interviews, posed some challenges for analysis. Each program provided unique opportunities and challenges for the participants.

The regulations governing a residency can, by establishing certain boundaries, affect opportunities to experience place. Such rules may improve or detract from an artist's experience. Land management that limits visitation to an area can increase the potential for solitude desired by some artists, and at the same time, can limit artists' creativity by forbidding human manipulation of the environment (e.g., ephemeral or land art); or gathering of specimens (e.g., floral or faunal materials). The more informed applicants are about a program's design, the better they can determine if it meets their needs.

DNPP AIRs were required to adhere to many regulatory stipulations in DNPP due to its status as a national park. Artists in the TAC program were subject to the whims of the program administration due to the limited access and isolated nature of the residency. The DNPP program had regulations that, unfortunately, administrators did not clearly present to participants before their residencies. The TAC program had few established rules. Issues of concern expressed by DNPP artists included the regulations that forbade ephemeral installation works in the park (e.g., no cairns, rock formations or other works) that demonstrated evidence of humans in the environment. The DNPP participants found this ironic, given the visitation numbers of the park and bus traffic on the road. The artists all observed evidence of humans throughout the park. Some considered themselves part of a theater production of idealized nature presented to park visitors—all "those humans" who wanted to experience an environment with no trace of humans. DNPP did not allow collection of animal or plant materials in the park without a permit submitted and approved in advance of a residency, and the administration expected participants to be aware of this before they arrived. DNPP artists did have freedom in executing their daily activities within the parameters of the regulations. The TAC expedition had no such restrictions and artists constructed ephemeral art, land art, and environmental art that made an impression, if not a lasting one, on the landscape.

That the DNPP residency program was set in a protected national park made a difference to the participating artists because it was a place that had been officially designated as unique. Those artists with a strong preservation and conservation ethos bonded to the place through the ethos of the NPS. National Park Service programs, in general, can be a venue for artists who want to promote preservation and

environmental advocacy through their art. Some DNPP participants indicated that there was a conservation component integral to the sense of experience they developed during their residency. They engaged in the conservation dialogue by telling their story about their experiences with the park through their artwork and giving back to the park through their educational presentation and donated artwork.

Some DNPP participants remarked that the staff took exemplary care of the park and appreciated its visitor management policies to maintain its pristine character. Others commented on the lack of solitude and the level of development in the park. This respect for DNPP and its protected status imbued many of the artists with a sense of reverence for the park. TAC artists discussed the ethos of their individual worldviews, which made them strive to promote collaboration among artists and scientists and to improve the condition of both humans and nature through the exploration of art and nature. Artists in both programs related to place based on their personal philosophies and the value they placed on the unique opportunities afforded them by the residencies.

The resources and opportunities available to artists during a residency and how program staff treats them can influence their perception of a program. The participants reported that these factors affected their enjoyment of the residency but were not significant in determining the overall success of their residency experiences. Regardless, the artists achieved what they set out to do which was to have an experience with the natural environment that they could use for their work.

None of the TAC participants, myself included, were well informed by program staff prior to the start of the residency what risks that they should consider associated with and the consequences of sailing for fourteen days in remote High Arctic seas. The ship's crew took safety seriously but most participants appeared not to have knowledge beforehand of the potential dangers of the voyage. The unstructured nature of the TAC program meant that the artists and scientists had to cope with arbitrary and frequently inequitable decisions made by the program staff about what were or were not safe activities for the participants. Activities ranged from the benign to the risky, such as climbing on icebergs, tying icebergs together, filming in kayaks, and swimming in tidal glacier waters wearing dry suits. The need for safety dictated that all shore excursions had to be organized as collective trips. The program mandated that an

armed guide accompany the group on all shore excursions to minimize the danger if they encountered polar bears. This affected how the individuals could function. The program administration and the ship's crew both served as authorities often with conflicting rules for participants. The administration strictly controlled and regulated the logistics of participants' daily activities.

Although the artists and scientists participated in the TAC program as a group, the DNPP residency, nominally a solo experience was a more peopled experience. The DNPP AIRs all shared both positive and negative comments about people in the park—the frequent presence of tourists was part of the dialogue for all of them. The artists considered people an intrinsic component of the park and of their experience—whether it was an embraced or shunned component depended on the individual participant. They had mixed opinions about the impact of people on their experience, noting both positive and negative interactions with park visitors.

Artists in Denali found that a place did not always remain what it appeared to be upon first encounter. The Murie cabin, which many of the AIRs thought of as their isolated place of residence, periodically turned into a chaotic tourist destination. An area adjacent to the cabin was a lunch break stop for park tour buses that transformed the normally tranquil location into a buzz of visitors. This was unpleasant for all the participants; especially those caught unawares by this regularly scheduled event. It disturbed artists during their valuable residency time and affected their sense of place. Without forewarning, they were not forearmed.

The DNPP artists thought the bus traffic passing by the Murie cabin and on the road in general, as well as the traffic and crowds near the entrance of the park, were negative components of their residency experience. This sentiment contradicts some of the comments they made about the value of people as part of their experiencing with nature and illustrates the artists conflicted opinions about people in nature (discussed further in Chapter 5). Many DNPP artists spoke of the tourists having little knowledge of or experience with the park, and found interacting with them undesirable, especially when combined with their own preference for a personal connection with the landscape. They considered a deep experience with place, such as theirs, a more respectable goal than what they deemed the “shallow” experiences of a

day tourist. Artists in both the DNPP and TAC programs enjoyed a sense of isolation but, at times, appreciated the presence of people during their residencies. All the DNPP artists relied on companions for at least a portion of their residency to facilitate exploration of the park landscape. Companions during DNPP residencies made all the artists' experiences more enjoyable, made navigating nature easier, and made the experience less scary for some.

The TAC residency was a shared experience; the group itself was a dynamic of the expedition. The artists and scientists served various roles during the residencies, acting as collaborators, assistants, nuisances, guides, companions, safety nets, confidants, friends, and teammates. It was a forced aspect of the conditions—we were in a group whether we wanted to be or not. Added to this was the issue of confined space and that there was no escaping people on the *Noorderlicht*.

The group aspect of the program was a significant contributor to my sense of being during the TAC trip. Being in a closed environment on a ship with only periodic shore excursions meant I was constantly around people and that, for me, was exhausting. I found solitude by being in nature, spending many hours observing the group from the deck of the ship or secured to the bowsprit in a harness. From the bowsprit, I had a bird's eye view of the artists' activities on the deck in the environment surrounding the ship. I balanced my observations of the group outside with observations inside the ship's cabin. I interacted with the others throughout the trip, and yet was able to mentally separate myself from them in both the outdoor and indoor environments as was appropriate for data collection.

TAC program participants relied heavily on one another to accomplish their goals during the residency. The trip built camaraderie among us. We helped each other personally and professionally; we enriched each other's experiences. Without the cooperation of the group, some of the artistic projects would not have been possible. Collectively the group was able to accomplish more than each artist could have individually. Exploring the natural environment encouraged the formation of collaborative as well as individual senses of experiencing. As a member of the TAC expedition, I had the opportunity to assist artists with their projects. I was the self-selected and informally designated person for swimming in the ocean to help with water activities. Due to the administrative restrictions, only one artist was allowed to

kayak. Being involved with artists' projects in nature, in addition to observing them, contributed to my understanding of the artists' experiencing and helped develop my own sense of experiencing and place, both with nature and with the group.

We were right next to a glacier today. The beach was nearly impossible to maneuver. The water was a slush of ice. It was a really interesting spot to be in so close to the glacier. Being in the water swimming was very unique and a somewhat dangerous experience. I had to be aware of what the glacier was up to. If the iceberg (the large (huge) piece of ice I was trying to bolt the rope to for his [an artist's] work) had wanted to it could have moved (TAC field notes, 10/9/2009: Kongsvegen & Kongsfjorden).

Danger was a reality of the situation for that day, and it definitely influenced my experience. It also affected what I could do for people (i.e., how I could function within the environment, the opportunities I could make or take from what was presented to me, and what opportunities I could provide other people with based on what work I could or could not do for them).

The TAC program revolved around group activities. Each morning we were given an update, including an orientation with a map of the route to be traveled and planned shore landings. This was a social time and an opportunity for the participants to ask about the potential opportunities and challenges that a given day's itinerary might afford. On project days with landings, the participants conducted projects of their own within the constraints of the group structure. The group dynamic was always present even when individuals were doing their own projects. Transportation by Zodiac from the ship to shore was coordinated to carry groups of passengers to minimize the number of trips, both to conserve fuel and to minimize the risk of walrus attack. In the close quarters on board the ship, participants worked in solitude in communal work areas. Meals were also communal.

The schedules during the residencies influenced artists' experiences both positively and negatively. In the case of the TAC trip, the expedition route and shore excursions dictated daily plans. In both programs, the days leading up to and after the residencies affected the participants overall experience

(e.g., how an administration orchestrated residency wrap-up). When the wrap-up process was overwhelming, abrupt, and busy, artists noted leaving with negative thoughts that colored their lasting impressions. When the schedule allowed for gradual disconnecting with the place and people without an immediate return to daily responsibilities and timetables, the artists reported positive lasting impressions.

Artists discussed the ending of the residencies as being a segment unto its own. The TAC trip incorporated a pre- and post-experience time in which to prepare for and decompress from the experience. This appeared to lessen the feeling of abrupt departure from an environment that the artists had become intimate with over the course of the voyage. It did for me, and I observed this in the other TAC participants as well.

All Denali AIRs were required to give a public presentation immediately following the end of their residency. The presentations provided a sense of accomplishment for some and an overwhelming sense of burden for others. Having to prepare for the presentation detracted from some of the artists' experiences in the final days of their residency. Many of the artists commented disparagingly about the abrupt emergence from the park into the public sphere after being generally isolated for ten days. It was a matter of poor timing, not a matter of the artists' lack of commitment to the program or their responsibilities.

Artists noted the sadness that can accompany the end of any planned experience such as a residency—the realization that there will never be another experience like it. These and other special experiences, even if repeated, are unique because the second experience will take place at a different time, and the individual will have acquired a new set of knowledge upon which he or she may draw. Participants said part of the uniqueness of the residency experience was the fact that it was not repeatable. Although participating a second time would be a similar experience, as it was for the DNPP artists who had spent time in the park before their residency, an experience a second time is never the same as the first time. This was what made each experience unique. First experiences were special as firsts and repeat experiences were special because they were repeats.

The duration of the residencies affected the time available for artists to have experiences with the environments. There were varying opinions as to what the appropriate amount of time was for a residency. Some artists wanted longer residencies; none desired less time. All DNPP artists, even those who would have preferred more time, indicated the ten days in Denali was sufficient to have an adequate experience to meet their purpose. The TAC artists' comments and my field observations indicated the length of the TAC expedition was of sufficient length to provide access to a great deal of nature and allow all the artists and scientists to accomplish goals they had set. No one commented on wanting a longer TAC trip. Two artists from the inaugural TAC expedition did return to participate in future expeditions.

Personal preferences indicated desires for differing conditions during the residencies. For example, some artists would have enjoyed more remoteness, others more amenities. The opportunities afforded by the design of a residency and the flexibility of the program affected the artists' experiences. Knowing that the opportunities open to them were limited or not available to others made the residencies even more valuable to all the artists. Several DNPP artists desired more individualized options for having experiences with the park, such as more remote options using existing structures that would not increase the program's administrative burden. Some artists also said meeting with park staff (e.g., the park superintendent and chief of interpretation) before their residency to learn about park management and the park environment would have been useful. TAC artists thought that more knowledge of the expedition route and available resources before the trip would have greatly facilitated their planning efforts. Several DNPP AIRs also noted spending more time with park scientists and rangers would have been valuable and would have contributed to a more holistic sense of experiencing. DNPP artists noted that learning from other people more knowledgeable about the natural environment was beneficial and could aid in the integration of art and science so they could communicate a richer perspective to a broad audience.

Residencies often require that artists complete a piece of work to donate to a program. This requirement of the DNPP program forced artists to produce works in a timely fashion after their residency, which would serve to grow the program's art collection. The DNPP program also had an unspecified expectation for donated works to be the direct result of an artist's residency experience with

the park. Such donation requirements are common, especially when artists do not pay to participate in a residency. For paid residencies, often this may not be a requirement. The participants in the TAC program paid for their residency and the donation of a piece of art was not expected from the artists.

A program's capacity for storing and displaying artwork can influence the artwork produced for donation. The works donated by the DNPP AIRs represented each artist, and it was important to them that their work reflected well on their reputation over time. Long-term storage and care of their donated pieces was a concern for some of the artists. DNPP had trouble in the past displaying three-dimensional and fiber art pieces in a manner that prevented viewers from handling the pieces, which eventually degrades them. I observed viewers routinely touching quilt and fabric works displayed in the visitor center. DNPP artists also noted other constraints such as size, storage, and exhibit conditions (e.g., subzero temperatures at the Eielson Visitor Center, which is closed in winter). Some artists who produced works not designed to be hung experienced challenges with the display of their work at DNPP. The park administration also commented on the challenges of displaying certain pieces. The DNPP program now has implemented guidelines for donated artworks that constrain what can be donated. These situations are examples of the potential constraints on the artwork artists donate, which can therefore affect the stories they share through their art.

4.3: Opportunities of Residencies

The DNPP and TAC residencies provided a variety of opportunities for the artists to experience with nature. Reflecting on their residencies, the DNPP artists found their experiences “extremely stimulating” for their work. Both residencies provided artists with opportunities to connect and bond with nature. Some of the artists thought this would allow them to convey more meaning of place in their work. All the artists’ focused on having a successful experience with nature to accomplish their goals. Success was defined generally as a combination of the degree to which a residency allowed them to meet their goals and how much they enjoyed the residency. All the artists reported a sense of accomplishment and pleasure in participating in their respective residencies.

I was surprised to find my experience with the natural environment to be so profound in some instances and commonplace in others during my TAC fieldwork. The environmental conditions and surrounding natural environment of the trip were similar to Alaska. At times, I found it difficult to be awe-inspired. Yet, there were moments when I had new opportunities that allowed me profound experiences with the environment.

When swimming in ice slush produced by glaciers, I could hear the crackling of the ice through the neoprene covering my ears as I floated in the dry suit. It was like being transported to a peaceful world. I achieved a calmness like never before and a necessary solitude. I could hear the small pieces of ice hit the neoprene cap. It was very spectacular. I was immersed in the environment completely (TAC field notes, 10/9/2009: Kongsvegen & Kongsfjorden).

Little did I know at the time, that experience would be my best memory and favorite experience from the entire expedition. It is so peaceful to think about after-the-fact and so dear to my heart; it brings an overwhelming emotion of deep satisfaction to the forefront. It was more than a peaceful experience; it was otherworldly. I can still re-live it in my mind. I can physically calm myself with the memory. It was a precious and irreplaceable experience that changed how I relate to the ocean and arctic environment at a base emotional level (TAC field note commentary post expedition).

The first day of my TAC residency (i.e., my fieldwork) began in Longyearbyen with a walk to the ocean to test the water to see how cold it was, and it turned into a journey about my relationship with the ocean over the course of the expedition.

Place also mattered to the artists in both residencies. Being far from city resources allowed the artists to realize their intention to being closer to nature, which they described as being in closer proximity

to and surrounded by a natural environment with fewer modern conveniences (i.e., resources of the built environment). The residencies allowed them experiences in places they identified as special and unique. The “beauty was right outside the door” (participating artist-in-residence) of the Murie cabin and the *Noorderlicht* and the proximity to nature was indisputable. The artists found nature in both landscapes and places of Denali and the High Arctic. The DNPP AIRs had the park available to them for discovering while using the Murie cabin as a home base. The TAC participants explored the entire expedition route along western Spitsbergen using the ship as a mobile base. Having a home base from which to explore facilitated the artists’ use of nature.

I mean, all the time we were out there, regardless of what we were doing, we were very much aware that we were in this very special place, in this neat little cabin and that, you know, you just had to walk outside to see [nature] (participating artist-in-residence).

Staying in the Murie cabin offered DNPP artists a sense of history of place and what that meant in relation to the nature all around them. It represented what naturalist Adolph Murie accomplished in the park through his “landmark study of wolves, sheep, and other predator/prey relationships in the Park from 1939-1941” (Alaska Geographic). The history of place was an additional component of the experience with nature for some of the DNPP artists and contributed to their sense of experiencing. During the TAC residency, the ships crew and expedition wilderness guide provided interested participants with history and environmental knowledge of place and shared the history of the abandoned, historic, and remote places included in the shore excursions.

Additional opportunities for the DNPP program AIRs included public speaking venues. These allowed the artists to discuss their body of work and their residency with audiences in the park. Camp Denali, a wilderness lodge within the DNPP boundaries at mile 89 of the Denali Park Road, collaborated with AIRs to conduct public outreach activities, providing them with an additional opportunity beyond

their required park presentation. Many of the DNPP artists used their residency experience as a launching point for doing presentations, lectures, and interviews to promote their work.

DNPP artists regarded being a residency recipient as an important addition to their resumes and a means to elevate their professional status. The TAC program promoted itself as a way to provide status for the artists, which would allow them a competitive advantage if they were to enter juried art exhibit opportunities facilitated by the program. TAC artists discussed group projects for post-residency artist collaborations. Both residencies provided artists with the potential for increased recognition. DNPP participants viewed having their artwork displayed in the park art collection as providing them with a legacy.

The DNPP artists stated it would take time to digest their residency experiences and anticipated the resulting influences would emerge over the long-term. Each artist indicated they had benefitted from the experiences with nature and all had generated new works or ideas over the course of their residencies.

[This page intentionally left blank.]

CHAPTER 5: ARTISTS' EXPERIENCING WITH NATURE—RESULTS AND DISCUSSION

The findings in this chapter are not limited to the artists' DNPP and TAC residency experiences. The interview data and secondary data included their life experiences in general and information regarding their previous experiences with nature. The data collected were broad to encompass the artists' relationships with nature as comprehensively as possible.

In addition to the results in Chapter 4, the data analysis revealed five categories of findings: artists' sense of experiencing with the natural environment, their sense of purpose for experiencing nature, their procedural steps for experiencing nature, their definitions of nature, and access to it. I report on these in the following sections:

- Section 5.1: Arguing a Sense of Experiencing
- Section 5.2: Purpose of Experiencing
- Section 5.3: Process of Experiencing Nature for Art-making
- Section 5.4: Defining Nature
- Section 5.5: Accessing Nature

The integrated thematic analysis I employed lead me to present my research findings thematically. The sections are the result of a synthesis of the data and reflect the overlapping and intertwined nature of the research questions. The sections reflect the thematic results from the data as a whole and do not specifically correlate with a single research question. Research questions spanned the thematic categories (Table 5.1). Again, the research questions included:

1. How do visual artists participating in the DNPP AIR and TAC programs experience the natural environment?
2. How do these artists process their experiences with the natural environment?
3. How do these artists' experiences with the natural environment influence them as artists?
4. What constitutes the natural environment for the artists?
5. What constitutes access to the natural environment for the artists?

6. What role does experiencing the natural environment serve for the artists?
7. How might residency programs influence artists' experiences with the natural environment?

Table 5.1: Relationships of Research Findings Categories to Research Questions

Thematic Finding Section	Research Question(s) Generally Related
Section 5.1: Sense of Experiencing	Primary Question: 1 Secondary Questions: 2, 3, & 6
Section 5.2: Purpose of Experiencing	Primary Question: 3 Secondary Questions: 1, 2, & 6
Section 5.3: Process of Experiencing	Primary Question: 2 Secondary Questions: 1, 3, & 6
Section 5.4: Defining Nature	Primary Question: 4 Secondary Questions: 1, 2, 3, 5, & 6
Section 5.5: Accessing Nature	Primary Question: 5 Secondary Questions: 1, 2, 3, 4, & 6

In the first section, Arguing for a Sense of Experiencing (section 5.1), I discuss findings of how the visual artists experienced the natural environment and their broader conceptual perspective of processing their experiences with nature. The findings revealed the journey of artists' experiences. In Purpose of Experiencing (section 5.2), I discuss why the artists experience nature, how nature influences them, and how they use it (its role in their lives) as artists. In Process of Experiencing Nature for Art-making (section 5.3), I discuss the procedural steps the artists use to process their experiences with nature to produce art. In the final two sections of this chapter Defining Nature (section 5.4) and Accessing

Nature (section 5.5), I report on the ways the artists expressed their definitions of nature and what access to it was for them.

During my fieldwork I had to be innovative in how to be alone in a group and not feel lonely nor exclude my responsibilities of participation and observation; I bonded with the natural environment and this provided me with the mental and physical conditions in which I could best participate and observe. I used both techniques of being in and out of the group—subject to the limitations of being on a ship. I was able to use the deck of the ship to observe the activities of the other participants from afar and simultaneously provide myself with some isolation to process my observations of the artists' interactions with nature and with each other.

Artists in the programs worked in a range of genres both situated in or relating to the natural environment (e.g., land art, place-based art, installations in place, *plein air* art, and environmental art) as well as those not directly related to nature. The DNPP and TAC artists' work spanned a range of mediums, styles, and techniques. All the DNPP AIRs during the time of my fieldwork paid particular attention to nature—as either subject matter or the materials they used. The group of TAC artists included both artists that had and had not overtly incorporated aspects of the natural environment in the subject matter of their work prior to the residency. My observations during the TAC expedition provided me with the opportunity to observe all the TAC artists experiencing nature. Although not all of them had a history of using nature in their artwork, they all did work with the natural environment they experienced during the expedition and accomplished goals they set.

5.1: Arguing a Sense of Experiencing

5.1.1. Introduction

[O]n that trip, I was exhausted. I didn't have the right gear, I was in good shape, I had been running marathons but not hiking in red wings, hiking in work boots and pouring rain, and I was hypothermic. I had a backpack that didn't fit; my boots didn't really fit. I didn't have good rain gear, I

was ill prepared. I was exhausted and it was incredibly beautiful country and I decided, you know, I am an artist, I shouldn't work this hard, I should be out painting this stuff (participating artist-in-residence).

Nature came to influence some DNPP AIRs work gradually. Their relationships with nature related to their artwork developed over time. For one artist it was a journey from drawing forms in a dance studio to climbing glaciers and, one day, being outdoors doing art in that nature. For another, her relationship with nature changed over time from a competitive relationship of conquering (e.g., climbing mountains), to one of seeing art in nature (e.g., observations of the landscape), with nature becoming part of her artwork.

Out of all of my research questions, the data were most numerous for the theme of “how artists experience the natural environment” (311 of 661 total nodes). The data illustrated the breadth of the possible “answers” to the question of how the artists experienced the natural environment. I became aware of two levels of processes the artists used: one was a general level (i.e., the overall process they go through when they experience the natural environment), and a second was a more specific level of the process they employ to make art from their experiences with nature. I discuss the first more general processes in this and the next section (section 5.2: Purpose). In the following Process section (section 5.3), I discuss the more specific stepwise process, which is, to an extent, an applied aspect of the general experiential process. “Stepwise” did not necessarily signify a linear process for these artists. This section, *Arguing a Sense of Experiencing*, is broken into three primary subsections: influence as a variable affecting the artists' sense of experiencing (5.1.2), how the artists used context to inform their sense of experiencing (5.1.3), and finally how various resources impacted their sense of experiencing with nature (5.1.4).

In Chapter 2, I presented my theory of the “experiencing formula.” The iterative phenomenological process I employed allowed the formula to be both a theoretical framework and a finding. My experiencing formula taken in its totality is, in part, the answer to my first research question of how artists experience the natural environment. I illustrate this broad question through the integration

of the variables in this formula. The multivariate nature of experiencing means there is not just one answer to what experiencing is, but I propose that the formula describes the relationships among variables in the experiencing process.

I applied my experiencing formula framework to the analysis of the data and identified “sense of experiencing” as a best fit overarching term to describe how artists generally experience nature. Sense of experiencing also serves as an appropriate umbrella category for presenting the data from the artists’ experience-focused narratives. This choice of words emerged from my interpretation, not in a specifically quoted fashion from the data. I found it was a more suitable phrase for describing these artists’ relationships with their nature experiences than the term “sense of place” used in the literature. Scholars to date have used “sense of place,” which embodies a focus on place and only implies an experiential component.

The artists’ discussed their “experiencing” with nature, more than nature as “place.” Basso (1996) notes his preference for “*sensing*” as it is an activity—a verb rather than a noun. The data focused on the overall process of the artists’ experiencing, which included their sense of place but was not limited to it. This is not a trivial distinction. I use both concepts when necessary to describe the data but do so to distinguish the nuanced differences between the place focus of “sense of place” and the process focus of “sense of experiencing.”

5.1.2. Influences on Sense of Experiencing

Influences on the artists’ sense of experiencing in both programs varied as a result of the artists’ individual circumstances. Influences could be internal and external. Their surroundings in the residencies illustrated nature as an external influence on the artists’ sense of experiencing. The natural environment was a place within which to be, to experience, to work, to become a part of for the artists. It had a physicality to it that influenced their senses. Sensory perception of the physical manifestations of the natural environment also allowed for intellectual and emotional understanding of nature for the artists. Experiencing the movement, the stasis, the inhabitants, and the landscape of nature provided a world of influence from which the artists drew knowledge and aesthetic input to use for creating artistically.

The residencies offered learning opportunities that influenced the artists' understanding of place. The artists applied this knowledge to create. The new experiences with place altered and enriched the artists' perspectives, and they noted they came to understand things they had not previously understood about the natural environment and their place within it.

I learn something every time I do a painting. I learn something every time I go out. It's pretty clear that I'm altered and enriched by that experience. I see things I never saw before. I understand things I didn't understand before (participating artist-in-residence).

A sense of experiencing with nature facilitated an understanding of place for the artists. The more knowledge they acquired through experiencing with the natural environment, the more they felt they could understand it and choose whether to use it in their work.

Time (or a lack thereof) in place influenced artists experiencing with nature. The more time they spent in nature, the more details they were able to observe. There was little difference between observing and experiencing nature for some artists: "[y]ou have to experience it to observe it" (participating artist-in-residence), that is, observation equaled experiencing for this artist. The more experiences they had with nature, the more familiar the artists became with it, which equaled more knowledge of it, which resulted in a richer vocabulary of nature. Their experiences built upon one another. Experiences with multiple natural environments provided context for nature through contrast and comparison. The experiences with nature provided the artists in both programs with resources to communicate their expression of life as they experienced, perceived, and generalized it in the context of the natural environment.

The aspect of landscape was perhaps the greatest influence on the artists during their residencies. It was not always the outstanding features of the landscape, such as Denali, that were the important impetus for their work. The less obvious or philosophical aspects of the landscape could be as important as grand elements. The obvious and obscure as well as the known and unknown attributes of experiencing, taken collectively, formed the artists' sense of experiencing. Artists noted that sometimes it was good not to know what they were seeing because it could bias what they looked at and ultimately

what they “saw” in a landscape. While knowledge could be beneficial and add depth to experiencing, it could also limit artists’ perspectives, causing them to see only what they were “looking for.” Some artists strove to form a knowledge base of nature, whereas others chose to avoid researching a place before experiencing it.

Perception affected artists’ abilities to understand the environment they experienced. An artist in the DNPP AIR program encountered inclement weather and did not realize she had seen Denali on the first night of her residency. After she returned home and looked at the pictures she took during her residency, she realized she had a beautiful picture of the mountain. At the time she took the photo she did not know what she was seeing. Her original misperception influenced her sense of experience for the rest of her residency; she felt disappointed not having seen the mountain. She made the most of her experiences as she perceived them and overall enjoyed her residency. Her after-the-fact discovery of new knowledge from her experiences changed her sense of her experience post-residency. This illustrates the importance of perception as it related to the artists’ sense of experiencing.

Appreciation as knowledge influenced the artists. Their ability to appreciate more aspects of an environment by gaining knowledge of it facilitated a broader ability for the DNPP AIRs to make meaning from their experiences. Knowledge of the elements of nature (e.g., different types of wildlife or geological formations), allowed some DNPP artists to have a different level of appreciation than they would have had otherwise. This resulted in an informed experience. The information they learned about a place contributed to their sense of experiencing place but was not necessary for it. The DNPP artists noted the colors, shapes, scale, peacefulness, chaos, uniformity, and contradictions in environment (landscapes that were harsh yet beautiful) helped them form senses of place that informed their sense of experiencing, which they drew upon for their work.

Carlson (1993) says without knowledge, one cannot appreciate. Again, I believe this is an issue of how a person appreciates rather than an issue of whether or not a person can appreciate. The artists in both programs appreciated through the awe and inspiration of their new experiences, as well as through the knowledge of their informed experiences; both of which resulted in a vocabulary they could draw

upon for expressing their experiences with nature. For example, having a sense of appreciation for being in an “eagle’s territory, on their mountain tops, and their slopes, watching them” (participating artist-in-residence) helped define one artist’s sense of experiencing through visiting eagle habitat with wildlife biologists.

Different senses of appreciation influenced the artists’ experiences. What one artist might have experienced as beautiful and cathartic, another might respond to as ugly and distressing; something new to one might be commonplace to another. How artists responded to their environment influenced the opportunities they had for experiences with it. Experiencing was relative to an artist’s prior experiences and influences. This was evident in both the DNPP and TAC artists.

In addition to physical and intellectual experiences, some of the artists also experienced nature emotionally. The different emotional attributes of their experiences, and the connections that resulted, were an influence. For these artists, their sense of experiencing also embodied an emotive vocabulary they could use to narrate experiences with nature. They noted that this allowed them to abstract nature to an emotional level.

Fear was a part of the artists’ experiences in the wilderness landscapes of the residencies; both fear of known and unknown elements—“what will I encounter around the next corner and what will I do if I encounter it?” “What if I do not see Denali or the perfect glacier?” The artists’ level of knowledge informed their level of fear. Being scared can be useful if it sharpens artists’ awareness of emotions they can translate to their artwork, but it can also dull awareness, becoming an impediment to exploring nature. As one DNPP artist noted, she was not afraid of the local bears on the East Coast but was afraid of the bears in Denali. It changed how she moved through the environment in DNPP as compared to the East Coast. It also heightened her interest for her surroundings in Denali.

There were artists on the TAC trip who did not concern themselves with the potential dangers posed by nature, such as polar bears. There was an air of invincibility for some—whether it concerned the wildlife or the potential hazards of sailing on remote seas. Risk appeared to add a desirable depth to

experiencing by adding a powerful emotional response to the environment for some of the TAC artists. For others, tangible risk could make an environment overwhelming.

Living in fear of forest fires as a child elicited a sense of unhappiness for one DNPP artist. She noted that her lived historical experiences with nature influenced her future experiences. Another artist said her positive childhood relationship of exploring nature without boundaries called up fond memories. Some DNPP artists commented that experiences with the environment as a child were not the same as experiences as an adult, but their earlier relationships forged with nature influenced their adult experiencing. Their expectations and recollections of place also influenced their sense of experiencing.

Both the peopled component of place and the solitary aspect of place were influences that contributed to the artists' sense of experiencing. Some artists strove to isolate themselves in the "wilderness" and be as self-reliant as possible to experience a close connection with nature. Yet other artists professed their independence but were, in fact, dependent on others and unwilling to admit it. There were those artists that craved people and for whom "isolation was deafening" (participating artist-in-residence) and others who avoided people and thrived in solitude. For one DNPP AIR who normally experienced nature in isolation it was a pleasant change to have a social component to being in the park and using the Eielson Visitor Center to create works with visitors present. It was a more social experience than what he was accustomed to and it proved to be successful for him. He gained energy from the people around him, and it motivated his work in the park. This resulted in work that was more indirect for him, with more off-site and less *plein air* work than he was accustomed to. It was a much more public experience for him. It was rare for anyone to see him work in the field and he enjoyed the new audience experience.

The visitors in DNPP were the highlight for some of the AIRs while other AIRs preferred to avoid them. The ones craving contact with people used the bus system and Eielson Visitor Center to meet their needs. The DNPP artists who desired solitude avoided the places where the public congregated. These artists trekked deeper into the park and farther from the road. All of them mentioned the impact of

the juxtaposition of the chaotic experiencing of public spaces (e.g., riding the buses in DNPP), versus the general solitude and peace of the park.

Artists in both programs had preferences for what places they experienced. Their preferences influenced the choices they made and the resulting opportunities that occurred in nature. Physical experiencing in reality grounded their individual expectations for place.

5.1.3. Sense of Experiencing through Context

Artists in both programs used context to understand their situational experiencing with nature. Their individual experiences with nature were both unique and connected. The artists could use them as stand-alone information or in conjunction with previous experiences to create new ones. Their experiences existed in relation one to another. The DNPP artists discussed experiences with nature as often being place-based, situational, and contextually dependent; as the scene changed, their experiences changed. The artists in both programs used the context of experiences to inform their senses of experiencing from moment-to-moment and place-to-place. They could tell different stories through their art by translating the context of all or portions of their different experiences from one place to the next.

[T]hat is something that we still talk about. We talk about the darkness
versus the light. About what that light was there versus what it is here
(participating artist-in-residence).

DNPP artists' experiences with familiar natural environments were different from those they had in less familiar places, with each place having its own context within their lives. The artists acquired knowledge through experiencing. Because their level of knowledge was different for familiar places, the process of experiencing was different for them, as well.

DNPP artists mentioned that having experiences with unique natural places could allow them to better appreciate the familiar, and yet also make the familiar seem uneventful and empty—as if there was nothing interesting to see or worthy of their interest. This contextual perspective included both localized experiencing and generalized experiencing of place. In DNPP, some artists stated that getting away from the Murie cabin provided context for the location of the cabin, their experiences there, and the park as a

whole. It also provided context for the unique qualities and beauty of the surrounding areas: “I think by doing that, by going looking for different horizons, I think that allows me to look at my own horizon in a different way” (participating artist-in-residence). The individual shore excursions compared to the entirety of the TAC trip illustrated the artists’ use of context and the concept of places within places.

DNPP artists mentioned pivotal experiential moments in their lives that they used to build upon. These moments opened them up to experiencing the natural environment to a greater degree than before and allowed them to identify more opportunities in nature to suit them. This exemplified the aggregative aspect of the experiencing formula framework—experiences and perceptions build upon each other over time to produce new experiences and perceptions.

Building on influential experiences with nature resulted, at times, in perspective shifts about nature and prompted different relationships with it. As one DNPP artist noted:

I did live some place [as a child] where I could have hiked a lot, I could have explored the natural world in the way that I do now, but I wasn’t open [to it] just because of how my experience was; and then I think as I have gotten older it’s become something that I seek out, like I seek out, finding, being outdoors (participating artist-in-residence).

The artists’ experiences had context in both time and place. As their relationships with nature changed over time artists experienced it differently and their experiential knowledge evolved.

The artists perceived time in various ways, which provided context for their experiencing. The type of timescale (e.g., human, geological, microscopic, macroscopic) provided context for some DNPP artists’ sense of experiencing. For example, observations of the geological processes of a place made by certain DNPP artists provided them with contextual knowledge. They noted that different elements of the environment move at different relative times (i.e., the formation of rock or the formation of a riverbed versus the movement of animals across a landscape).

Cycles of time also provided context for artists’ senses of experiencing. Specifically, one artist remarked, cycles of time in nature were the “engine of life.” More generally, the data reflected that artists

recognized the movement in time of the people, things, places, and systems within the natural environment in the context of time cycles (e.g., the cycles of plants, animals, water, and various elements). DNPP artists explained this when talking about the importance of seasonality. They discussed time cycles as both the sense of change from one time to the next but also as the repetition of cyclical occurrences over time. These artists commented that with the change in natural environment that accompanies the change of seasons comes a change in the context of their experiences with nature. Some DNPP artists viewed this at the obvious level of scenery changes to more subtle levels such as how the habitats of wildlife change depending on the season. By observing changes in nature over shorter durations (e.g., over the course of a day from dawn to night), artists also experienced short-term influences of the continuum of time on their experiences. In addition, a lack of change, such as when TAC artists were at sea for extended periods, provided the artists with a noted lack of context—the landscape looked the same and appeared unchanging to some resulting in its own unique sense of experiencing.

The artists noted that experiencing natural features such as flora and fauna provided context for place, and place in turn provided context for these features. The resultant experience was an output of the environmental context. The artists noted scale as a significant element of their place experience. Artists in both programs observed scale at a grand scale with relation to the vastness of the environment, as well as at a local scale, observing the juxtaposition of elements within a place. For example, for a DNPP artist, watching a bear move effortlessly across a landscape that would be difficult for a person to traverse made the scale of the place seem smaller and the bear seem larger. It also provided context for the place of humans in that environment compared to the other elements of nature. Some DNPP artists found the obviousness of their vulnerable status in wilderness habitat alarming, others found it invigorating, even if somewhat alarming. The artists noted their perceptions of place changed with varying context. This gave way to meaning-making through an understanding of the context of experiencing that they could express through their art.

5.1.4. Sense of Experiencing through Resources

Resource availability including equipment, time, and collaboration affected artists' sense of experiencing and abilities to participate in opportunities during their residencies. Individual lack of gear prevented the completion of projects on the TAC trip and disrupted DNPP artists' activities (e.g., limited fuel restricted travel). Limited resources necessitated alteration of artists' work plans at DNPP and of the artists and scientists on the TAC trip. People were a limited resource during TAC, and this resulted in the negotiation of what collaborations among group members took place during shore excursions and on the ship.

The artists' identified people as valuable resources even if they did not always want to share their experiencing with them. Artists identified people as sources of knowledge and inspiration (e.g., other artists), as an audience, as a safety factor, and as a means of connection to the "outside" world beyond the isolation of their residencies.

For some artists in both programs, people made a remote location less daunting. Some DNPP artists saw the park road, which represented the presence of other people, as a safety net in case something went wrong. Two limited shore excursions to developed communities gave TAC participants a connection to civilization, albeit remote. Both artists and scientists on the TAC trip relied on one another for camaraderie. Physical assistance with projects was more prevalent than technical or intellectual collaboration.⁷

5.2: Purpose of Experiencing

5.2.1. Introduction

The artists indirectly discussed the importance of purpose for their experiencing with nature. I have organized the data for this section into two primary key themes: the purpose of the landscape for artists' experiencing (subsection 5.2.2), and the translation of their experiences with nature (subsection 5.2.3).

⁷ I discuss people as a resource from which to gather knowledge in Subsection 5.3.3.4: Doing Art through Gathering.

Literally, since we left [Alaska], I have never painted anything but nature, never, nothing (participating artist-in-residence).

Some artists are drawn to experience the natural environment and process these experiences to produce artwork. This is evident in the number of artists participating in nature-based experiences such as artist-in-residence programs in the US and expeditions worldwide that facilitate the interaction of artists and nature. Nature stimulated and motivated the DNPP artists to create.

Well for me, like I said, that's what I do; that's the only thing I do. I paint the outside, I paint the outdoors, whether it's an animal or flower a bird or whatever, it's basically what I do (participating artist-in-residence).

None of the artists I interviewed or observed on either trip wanted to replicate what they found in nature. They all wanted to tell a story from experience. The purpose for most of the artists was to capture their experience with the environment and translate it for others. Some of the artists did this representationally and others abstractly using a variety of methods and media, from *plein air* painting to videography. This illustrated the diversity in the artists that sought nature for inspiration and use in their work.

The visual artists that participated in this study experienced the natural environment with purpose. They used their nature experiences during their residencies for the production of art. They gathered information, knowledge, understanding, materials, inspiration, and motivation from nature. They explored nature through personally driven lived experience to meet their needs as artists. They achieved this by identifying opportunities in nature that would develop their artwork. The DNPP artists stated their experiences with the natural environment “were their art.” Their experiences, in part, defined their art and themselves as artists. It told the story of who they were and what they did and where they had been. For most of the TAC artists, their residency experience was an expedition to discover new experiences to inform their artwork.

Through these purposeful explorations, the artists made sense of their world visually and observed it with focus. Most of the artists asserted that they had a different capacity for observing than people who were not artists. They commented on being more attuned to their surroundings (e.g., the color, texture, feel, or sound). The skills of the artists and their experiences allowed them to see and use nature differently. They made meaning using the context of their observations and illustrated this through their art.

So, I think for me, all of this work is about making meaning of my experiences, making a meaning of my walk in the world (participating artist-in-residence).

Each experience built on another as part of an aggregate system but could also stand alone as an experience in and of itself to inform their work.

The artists' experiencing was purposeful—to abstract an experience and mental idea into artwork to communicate a story. They generally concentrated their efforts on experiencing for the purpose of their art rather than experiencing for the sake of knowing the environment. All the artists strove to have a “successful” piece of artwork or the foundation for such from their experiences.

Several of the artists noted their relationships with nature had changed over time, based on their purpose. One DNPP artist discussed her evolution from trying to dominate nature when experiencing it to collaborating with it by appreciating being in nature. I observed this first-hand with the TAC artists who at the outset of the trip had pre-determined ideas of what they would accomplish, no matter if the environmental conditions were conducive. Eventually these artists went from attempting to conquer nature for their purposes to working with the environment and the conditions at hand to achieve a productive outcome for themselves as artists. In the harsh Arctic environment, the artists found dominating nature to be a relatively unsuccessful approach that typically ended in compromised experiments for the artists. This was counterproductive to their goals as artists and the environment forced them to modify how they functioned within it if they wanted to be successful.

5.2.2. *Landscape as Purpose*

All the DNPP artists indicated their purpose for experiencing nature was to be in the landscape for their work.

So, I don't know, all I can say is I feel that art feeds my spirit anyway, in a complementary way to nature and I don't think I could do without it [nature] either. I just couldn't do without nature, but it seems to be just a necessity. I don't know it's mysterious (participating artist-in-residence).

The data illustrated that experiences with landscape fulfilled a variety of roles for the artists. These roles, however, were not necessarily unique to experiencing landscape and might be provided by other experiences as well. The artists noted a multitude of purposes experiencing nature served in their lives, for example:

- Place
- Sense of place
- Marketing
- Motivation
- Subject matter
- Learning
- Knowledge
- Solitude
- Tranquility
- Rejuvenation
- Awe inspiring
- Enjoyment
- Observation
- Creativity
- Space
- Exploration
- Inspiration
- Source of materials
- Purpose for art
- Understanding
- Narrative for art
- Peace
- Refreshment
- Spiritual wellbeing
- Emotive
- Adventure
- Contemplation
- Intrigue

- Science
- Risk/danger
- Authenticity
- Credibility
- Backdrop
- Place for art-making
- Aesthetic appreciation
- Philosophical grounding
- Mental and physical stimuli
- A place for lived experience
- A surrogate for life's journeys
- Being outside oneself/one's own mind
- Skill building (technical execution of art)
- Mystery
- Reality
- Truth
- Challenge
- Freedom
- An emotional outlet
- Connection to life itself
- Environmental advocacy
- Representation of the sublime
- A place for observation of visual change
- Definition of oneself as an artist
- A place for being and a place for doing
- Physical, mental, active and passive experiencing

This list is not exhaustive but rather illustrative of the diverse ways these artists use nature in their lives.

The DNPP artists discussed landscape as the mechanism that validated their work reflecting nature. Some thought the only way to produce what they deemed “authentic” art was to have experience with a place. Definitions of authenticity varied by artist but most of the DNPP AIRs brought up the importance of authenticity as a concept. For some, the ten-day experience at Denali was enough depth of experience with the landscape to self-identify works produced from it as “authentic.” Other artists stated a lifetime in DNPP would not be sufficient to feel like they knew it well enough, and they would, as a result, always produce art that did not meet their definition of authenticity. Authenticity was an

unobtainable goal for these artists but their continued experiences with the landscape allowed them to aspire to achieve the unobtainable. Conversely, many artists in both programs also viewed experiencing a diversity of landscapes for shorter durations as a breadth of experience that met their needs. The DNPP artists commented that the pieces they created based on direct experiences with nature provided this authenticity to their work. Experiencing the landscape afforded them the knowledge to produce what one artist called “less processed art” that was closer to the “real thing.” He said it was like a comparison of “whole food versus processed food” (participating artist-in-residence).

Another artist discussed having regularly produced art in the past from reference material of nature that he had not directly experienced. This artist did, however, place value on the authenticity gained from firsthand experiences with nature to produce artwork. He noted it was more fulfilling to create works based on these rather than solely on indirect experiences with nature, such as images from a book or pictures. He noted he could use secondary reference materials (e.g., photos or books) to create works but his level of investment in it was not as great nor was the artwork as “real.” All the DNPP AIRs thought it was better to directly experience nature to work from it and most felt it was necessary for what they personally considered “successful” works of art.

5.2.3. Translation as Purpose

Translating nature was the DNPP artists’ purpose for experiencing the natural environment—to tell their stories of experiencing with nature. For these artists, being in the environment, perceiving it, and conceiving their place within it was a language of experiencing. Their process of experiencing nature was one of learning a vocabulary through experience to tell their story. Their experiences were their artistic language and it was with their individual vocabularies that they told stories of their lived experience. The language of DNPP artists included works of art that not only told the story of lived experience through physical experiencing but also those from imagined and philosophized experience (e.g., the stories of imagining what it would be like to fly like an eagle, experience the crater of an active volcano, or a commentary on climate change and human-environment relationships).

With each new experience they had, the DNPP artists increased their vocabulary for telling their stories. They sought to communicate their journey through their life experiences—their lived experiences—by creating art that conveyed meaning to an audience. “Everything is on this kind of voyage and it’s amazing to be on it, I guess, and to watch it, and see it, be a part of it” (participating artist-in-residence). Acquiring a vocabulary through their experiences in nature during their residencies for the purpose of translating the experiences was common to artists in both programs.

I want what I make [to] reflect that, that unpredictability, that wildness,
that uncertainty that I experienced there (participating artist-in-residence).

An artistic challenge for many of the artists was to figure out how to communicate their story of experiencing with nature to their audience (e.g., the vastness, awesomeness, sublimity, etc.) when a mere replication of the natural environment was not sufficient. They used interpretation and abstraction as tools to make their art more powerful and facilitate communicating intangible concepts they wanted to convey such as the feeling of being in a bear’s environment and expecting to encounter one.

The artists employed a process of translation from experiencing to output, acting as the conduit for telling their story of experiencing through their artwork. For many of the artists this was not a representational work of what was experienced in a given moment in time and place. None of the artists, even those who painted *plein air*, strove to duplicate what they saw in nature. It was important to many that their artworks were a story of their experience, not a replication of what they saw.

One artist translated her experiences with the natural environment into representations of the built environment. She depicted the sacred elements of the built-environment such as cathedrals and the concepts of sacred spaces through use of what she termed as the sacred elements of nature, such as Denali. Another was primarily concerned with light. The setting in which the light appeared made little difference—either built or non-built environments could provide usable light, but she preferred the light in nature. For her, experiencing with nature was of more interest and more peaceful than being on the streets of a large city using the light that “peered between skyscrapers” (participating artist-in-residence).

Although she asserted that she could make art from anything as long as she had light as a concept to explore and with which to tell her story, she also noted she did not seek out urban or built experiences. She sought to translate experiences with the natural environment, especially wilderness experiences.

Challenges for some of the artists included how to exhibit artwork that was based on one place in wholly different locations. They noted place-specific art that lacks a universal quality could be challenging to market in diverse venues. Some DNPP artists considered this universality necessary to ensure the marketability of their artwork and modified their works accordingly. Place-specific art, if viewed out of context, could result in a lack of salability or receptivity to the story being told. DNPP artists were concerned that they might not be able to convey the story of their experience as they intended if the art was viewed out of context or with a lack of understanding. They noted there are positive and negative issues with place-specific art versus the universality of ubiquitous art. The artists who focused on selling their works to a public with a place-based interest in art expressed this as more of an issue of concern than did other artists participating in the residencies.

A primary goal for the DNPP artists was to convey appreciation and understanding of nature by communicating their experiences with it and capturing the spirit of place in their artwork.

I think if I do capture what's there in so far as I capture it, people that appreciate it will say, "oh yes, it's pretty, a nice place I don't think we should piss on it." My goal is not to say don't piss on it; my goal is to capture what's there (participating artist-in-residence).

Many of the artists incorporated their belief system and worldview into their efforts to capture the spirit of their experiences with nature during their residencies. These artists envisioned their art as a motivator for environmental protection or social change. Often their goal was to create art as a statement about the human condition to promote an increased awareness about the natural environment or humanity.

A shared goal among the artists was to compel their audience to another sense of being beyond their usual boundaries through art so they "see things in a new light in a way that's dramatic enough so

that they never see things their own way” (participating artist-in-residence). They wanted to open their audience up to seeing anew through shared experience.

[I]t is such a compelling experience that it lifts me outside of my shallow self. And one hopes I could pass that on, that sense of being, of lifted beyond my own boundaries, or that I think other people could profit from being lifted beyond their boundaries and taken to sort of a dumbstruck awe head...that “something” beyond them (participating artist-in-residence).

5.3: Process of Experiencing With Nature for Art-making

5.3.1. Introduction

In this section, I discuss how the artists used their experiences with the natural environment for creating their art. I anticipated a stepwise process that described what they did. The artists did employ a stepwise process, albeit not linear. In addition, I uncovered a more significant yet simple finding that experiencing with nature itself was the artists’ process and, within this, artists took steps to process their experiences to produce artwork (i.e., to experience was to process). In the first subsection, One Artist’s Process (5.3.2), I show an example of an individual artist’s general day-by-day process used for *plein air* work.

In the second primary subsection, Process of Experiencing by Doing (subsection 5.3.3), I focus on the general process the artists employed to process their experiences with nature to create. I divide the broad topic by discussing how the artists’ processes of planning, focusing, being in nature (both physically and mentally), and techniques for gathering resources (material, informational, or site specific) function synergistically to result in art-making.

In the final primary subsection (section 5.3.4), which concerns the Process of Experiencing for Making, I describe the artists’ process of “making art” as it relates to their process of experiencing. I discuss both amorphous and concrete aspects of the artists’ procedural process, including their steps of

directly relating place to their artwork, the evolution of their creative process, the process of synthesis they use, and finally how they complete their process through execution of either final works of art or conceptualizations to use in future work.

These steps, those involved in both “doing” and “making,” were not limited to discrete actions, separate operations, or a linear series. They were often iterative and entwined, according to the individual artist’s unique process of moving from their experiences in nature to the final act of creating a work of art.

It was the artists’ application of what I am terming “doing” and “making” that combined to illustrate how they “started” their process with experiences with the natural environment and “finished” it with either works of art or the inspirational foundations for works. The creative process was on-going for the artists, so I use “start” and “finish” simply to bound this discussion.

Experiencing was individual for the artists and had many variables associated with it. For example, different experiences could produce similar inspiration to varying degrees for a given DNPP artist. They could glean inspiration from a variety of different experiences and ultimately produce similar artwork resulting from different individual experiences with nature and place. Each of the artists might produce similar artwork from experiences at special places such as Denali National Park and Preserve as they might if they were in nature anywhere. For example, they could apply the sense of joy they felt being in a familiar place in the same manner as the sense of excitement they developed by being in a novel location. There were common threads that wove through experiencing as a result of the consistent process the artists employed to make use of their experiences regardless of location.

As my experiencing formula expresses, not only does one experience influence the next for the artists, each also informs the next. This may be one reason that different experiencing events may produce similar outcomes (see also Boas 1887). The outcome of an experiencing event (i.e., an experience with nature) may be a particular feeling (e.g., a general sense of experiencing, a specific sense of experiencing, or a more complete product such as a piece of artwork inspired by experiencing). The inverse was also true for the artists’ process. Similar experiences can produce different outcomes. It was a matter of how the artists applied their experiences (i.e., how they processed their experiences), based on the complex

web of variables (e.g., as represented in the experiencing formula) that interacted as components of their experiences from the initial experience event through to the production of an art piece. Sense of experience can function at a general level to inform artwork or at a specific level reflected in an art piece. In this way, a sense of experiencing can be a general paradigm that the artists can use universally rather than only in a place-specific manner. The artists' processes were the implementation of their purpose.

It was difficult for some of the DNPP artists to articulate how they went from an experience in the natural environment to the production of a piece of artwork. They said it was challenging to talk about the visual with words. This often abated when they stopped worrying about the significance of the final art product and focused instead on their process, which each of them acknowledged, starts with the natural environment and ends with a piece of art.

Some artists, although they had been trained in professions other than the arts (e.g., engineering), found that they processed the world around them in terms of the elements of art, even within these other professions.

I became authentic and realized this is who I really am. My whole life I have been processing in terms of the elements of art—the shapes, the lines the textures, the colors, and the light. So when I am in nature and I see something that is so beautiful or fascinating I just unconsciously begin analyzing it, studying it. What color is that? What shape is that? Why does it look that way? (participating artist-in-residence).

Each artist, no matter their formal or informal training as an artist or other profession, no matter the type of artist, or medium with which they worked, no matter their individual challenges associated with how they experienced, all employed a process that bridged the cognitive space from experiences with nature to the production of art. Even those TAC artists who were not accustomed to experiencing with nature for their work did so during their residency. Many commented on how their process allows them to work from multiple perspectives—place and experience, cognition and creativity, and

somaesthetic and emotive. Some artists embraced planning, others embraced serendipity. All generally settled on a repeatable iterative process they used regardless of location.

I think for me just the order is mostly always the same I think. Well I don't know. I think there's always sort of an idea and then there's sort of some preliminary sketches and then there are some failed attempts. And then there are parts of those failed attempts that are working so those remain in the sketchbook or the idea book or on the studio table. And then, more thinking comes and more looking (participating artist-in-residence).

The TAC artists spent the majority of their time on the ship being inside the cabin working whether by editing, cataloging, organizing, reflecting, journaling, constructing, sketching, writing, or planning. If they were not working, they slept, socialized, or relaxed inside the cabin of the ship. Most spent comparatively little time out on the deck of the ship. When on the deck, they observed the passing scenery, did photography, created projects outside, or talked to each other. The shore excursions were usually purposeful, during which time the artists gathered materials and information for executing projects or art pieces or completed them on-site. Only a few shore excursions were just for the sake of experiencing (e.g., exploring, hiking) a place; most were for planned projects. Due to the varied interests of the group, often the shore excursions were a mix of active and passive experiencing because what was a project location for some was just a place to pass the time for others.

5.3.2. For Example: One Artist's Process—Day-by-Day

What follows is one artist's general *plein air* process of painting that served to guide that individual from a starting point of experiencing nature to making art. It is for illustrative purposes, not specific to a residency experience, and not intended to define a single definition of the artistic process.

Day one:

I fly in, generally to a remote location, usually a glacier. Once I have my gear off-loaded from the plane, I walk around to find a campsite. Most of the time I try to keep the campsite within a half to one mile of where I am dropped off by the plane. Then I start thinking about painting. I may prep the site a little, maybe pack the snow down but I don't do any real set-up for painting on the first day. I finish setting up camp, eat something, and get settled in.

Day Two:

I go for a hike with or without my art gear. Often I go for a hike without it because it is too much weight! I hike for a half a day at the most searching for the spot I want to set up to paint at. I like to find a place with a fore-, mid-, and background, with a rock to sit on, a good surface to work at, and a good vantage point of the landscape. Finding a place usually only takes one to two hours. Once I find a tentative spot, I return to my campsite to get my easel and return to the chosen spot to set up to paint. I set up the easel, stretcher bar, and canvas.

I do thumbnail sketches or draw on canvas, simple stuff. I do what interests me. During this time, I decide what the scale will be for the painting. Usually it is 1.5:1 or 2:1. I sketch things generally in place on the canvas, nothing too exact or rigid. I put in the major components, the big straight lines like the horizon line or rivers. I outline the mountains. Then I add just a suggestion of the foreground. I crosscheck the relationships between elements and draw some more and crosscheck the relationships again including the angular relationships and intersections. During all this, I am constantly checking the clouds. When

they look good, I draw them immediately—I draw them really quickly. I draw them in five minutes or less. The clouds hold a tentative place in the composition at this point. I spend most of the day sketching the drawing and use fixative to set the drawing. In the winter, I just leave the painting outside and in the summer, I'll put a tarp over it. Then I go back to camp for supper. I write in my journal and then I go to bed.

Day Three:

I get up and have breakfast and drink some water. I pack a huge lunch and water and head out to my easel site. I spend most of the morning correcting the drawing and by about lunchtime I add color with paint. I glaze the big areas and by the end of the day, I have a fairly complete painting.

Day Four:

I have my morning routine of getting up and today I usually add the opaque colors. I make more corrections to the drawing. On this day, the drawing usually goes through an ugly phase.

Day Five:

By day five, I usually finish the painting process. I look at what annoys me and fix it. Then I add the shadows at the end of the process. I brighten up or darken what needs it, etc. I mess with the colors to get the correct colors and mix custom colors. All together it takes me about 36 to 48 hours of painting to finish a piece.

5.3.3. Process of Experiencing for Doing

In this subsection, I discuss the portion of the artists' process of creating their works that I term "doing." I have divided this into the following: Planning, Focusing, Being in Nature, and Gathering.

These categories reflect the combination of the broad, preparatory, and general steps leading up to the portion of the artists' process when they create their works.

5.3.3.1. *Doing Art through Planning*

As discussed, the artists entered their residencies with purpose. They also had plans for how to achieve their goals. Artists in both residencies placed a high priority on planning what they were interested in doing and where (i.e., how they wanted to experience the environment in a given time period). Some of the artists had very specific objectives and others were more flexible. Generally, the artists' preparations were thorough, if not extremely complex, preparation-intensive planning for shore trips or projects on the ship during the TAC trip or for excursions within Denali. The circumstances of each day and place were unknown variables in their planned projects. Sometimes artists' planning was an intentional lack of planning, allowing for more serendipitous adventure. Even these artists who employed a "do nothing" planning technique planned thoroughly so as to take advantage of unknown opportunities as they arose during their explorations. The artists were continually thinking about what they wanted to communicate and how to communicate it. One DNPP artist noted waiting for eight days of her ten-day residency to record one hour of a particular type of light in the landscape—she was always on the lookout, so when it occurred she could take advantage of the opportunity. Even those artists that prepared methodically for experiences were open to new opportunities.

So, I take my camera and my sketchbook and my back pack and my water bottle and my hiking boots, or my whatever, and I just go out. And all of a sudden, I'll see something and I'll quickly photograph it; and if I have more time and the weather permits, I'll sketch it. And now certainly when I get back to the studio, I will review what I've done and then make a journal entry (participating artist-in-residence).

Those artists who appeared to purposefully avoid making any preparations pinpointed their artistic objectives to guide their experiences for gathering resources. Personal interest could lead a serendipitous process back to familiar purpose. Many of the TAC artists had preconceived ideas of what

they wanted to do in the residency environment, and they expected the resultant artwork to be what they had anticipated creating. Many of them expected to make art during their residency (rather than gathering ideas and inspiration and creating their art after the residency). As well as striving to carry out their planned agendas, which were driven by the desire to fulfill specific artistic goals, the artists in each program also came up with impromptu ideas for works.

Many of the artists planned ahead using what they knew about a place, and modified their process from there forward. Sometimes if little was known about a new environment, it meant past experience and routine might not be useful. For example, one DNPP artist intended to do work centered on trees in the park, which, unbeknownst to her, had few trees. She had limited prior knowledge of the park, and as a result had made a plan inappropriate for the environment. Most of the TAC participants did not have much knowledge of what opportunities the expedition might afford them. In both residencies there were participants who had prior experience that was useful for their residency planning and those who had done research ahead of time so they could be well prepared to make the best use of their time. Artists could plan, but nature could still dictate what was possible.

I don't argue with the environment. Except, thinking, well, I will put a tarp up when it's raining sometimes. And sometimes I will say it is just too much of a pain in the ass to paint and I'll go in my tent when a certain type of paint doesn't work very well if it is raining. Wet snow is really hard to deal with because if you get wet snow mixed with the paint on your paint brush, you get some sort of a gel and it doesn't really stick down and you might as well just forget about it so that happened part of the time on the glacier but it didn't happen anytime in Denali. Yes, the time when I was painting through the snow on the glacier I embraced it. You know, I had my rain gear. I had to change the way I was working because I had been sketching with a pencil. And it just stopped working so I started painting with thinned down, very thinned down, black paint

and since the canvas was just covered with water, the paint would sort of slide around, float on the water and then settle down and it was a little bit spontaneous and that worked out very well (participating artist-in-residence).

Artists ranged from those that were accepting of the conditions and found opportunity in them to those who argued unsuccessfully with nature and attempted to force environmental conditions to meet their needs. In both programs there were some artists who welcomed opportunities, whether planned or unplanned, to meet their needs. Ultimately, all the artists' allowed their plans for their experiences to evolve when necessary. Some did this more easily than did others. Artists in both programs admitted to striving to complete what they had "planned" to do rather than what the conditions were conducive to completing, but the artists who were most rigid experienced frustration and disappointment because their attempts to force an opportunity necessarily gave way to the conditions of the natural environment. Without adaptive strategies, these artists struggled to meet their goals.

Not all the artists easily adapted to the circumstances of the natural environment. Some attempted to force the environmental conditions to fit their expectations rather than adapting to the conditions. Those artists that found opportunities rather than barriers in the circumstances were more successful at meeting their needs in the environment for their work. The artists that reported being open to new opportunities as they arose found it beneficial:

That's what I thought I was going to do, and then when I got there, it was like, oh! hmm! that's not what I'm going to do. So then it was like all of a sudden I was open to this place. I'm grateful for it because I think it opened me up to experience things I don't know if I would have necessarily experienced. I think if there would have been trees, if there would have been all these trees, I just would have you know, looked for my favorite trees (participating artist-in-residence).

The artist who was planning to do tree oriented works in DNPP demonstrated her adaptability by adjusting her plans, and she managed to work within the constraints of those particular circumstances. Artists doing residencies in DNPP in the summer often encounter forest fire smoke, which can obscure long-range views. Artists presented with these circumstances adapted and used the immediate landscape around them.

Most of the artists maintained a standardized process that they adapted to fit changing conditions. If it was windier, rainier, or smokier than what they had anticipated, they changed their plans or process for recording information accordingly to capture what elements were available. For example, when there was no desirable light, one artist focused more on individual elements of the landscape and close-up scenes rather than grand vistas, and kept a journal, sketched, and photographed. When there was light, she took advantage of the broader landscape, photographed, and searched for the perfect large-scale scenes. The majority of artists adapted to meet their needs for their work.

The artists experienced the environment by making their own opportunities to experience it. For some artists, pre-trip planning played a key role in facilitating finding opportunities in the field. The level of planning required was, to some extent, a factor of the complexity of the projects planned by an artist. Some artists required specific equipment in the field to enable pursuit of their planned projects. One TAC artist arrived ahead of the expedition in Longyearbyen so she could prepare for the trip by arranging gear rental to better ensure her experience met her needs as an artist. Having the proper gear and supplies for the environmental conditions also affected the artists' process. The gear and equipment needed by the artists depended on the environment they were in and the art and projects they were pursuing. Equipment ranged from simple tools and necessities to art supplies and elaborate equipment, for example: cameras, sketchbooks, backpacks, water bottles, hiking boots, cold- and warm-weather gear, dry suits, kayaks, and photovoltaic panels. Not taking my own dry suit on the TAC expedition limited my opportunities for experiencing the ocean environment. It, however, made me rely on others and was a benefit for integrating into the group. Overall, I could have been better prepared for the wet conditions had I known what I was going to experience. Being more appropriately prepared would have improved my

experiencing with the environment. Not knowing how to best prepare was part of the experience and therefore the mistakes I made determined, to some degree, what the experience was for me (i.e., my sense of experiencing). This was true for other participants as well.

Being more or less prepared for a given environment permitted or denied us opportunities based on our preparedness. This, in turn, influenced our overall experiencing. Processing the feelings that go with being prepared or unprepared was part of the experience for me and others in both residency programs. Participants in both programs were constrained by the resources they brought with them. They generally did not have access to acquire more supplies once in residency. Artists collaborated with other participants and staff to acquire needed yet forgotten or insufficient supplies and equipment. Everyone was resourceful.

5.3.3.2. *Doing Art through Focus*

The DNPP artists stated the desire to create motivated them to explore the opportunities for art in nature. The artists' foci varied with each artist, as they had individual motivations for what they wanted to explore or seek out in the landscape.

The artists experienced the environment both actively and passively. For example, some of the artists and I actively experienced the ocean environment on the TAC expedition by being in the water as compared to others who passively experienced it from afar. The goal of the process for the artists was to find the elements or experiences they set out to find (their focus) or what they happened upon through serendipity that they could use to tell their story (e.g., the light, the beauty, the sublime). In this context I realized focus could be both a focus of or a lack thereof to serve the artists' process of experiencing.

For some artists, culture and people were "elements" of interest in the landscape.

For a lot of it it's the land definitely and the nature. But I'm definitely interested in culture and history in the way people relate to land and the way the land shapes different characters and cultures (participating artist-in-residence).

Factors that the artists had to take into consideration when planning and pursuing their goals were varied, for example: funders' requirements, residency requirements for a final piece of work, residency program expectations for artworks, social expectations for the residency pieces, what is right for their career, what makes money, their beliefs, artistic ethos, audience appropriateness, and the salability/marketability of work. Such factors can result in a reservation about making what they want to create versus what they feel they should produce. When artists did not have funders for a residency or other art-focused travel, there was stress about how to use an expensive trip to its greatest potential to further their career as an artist. When they did have external funding sources, they were concerned about how to keep funders happy—having to answer to others about what they produced—as well as staying true to their artistic sensibilities at the same time. The artists' processes had both internal and external drivers. The artists attempted to maintain their personal planning, focus, and process and limit modifying their artwork to accommodate external factors.

For most of the artists, their process included research to add narrative through greater understanding of the constituents of place (e.g., the physical, historical, social, or scientific). Science, in particular, was often part of this process that added narrative to place for the artists. As noted previously, artists felt an understanding of science could facilitate the production of “credible” artwork from nature. Artists indicated they did not need science to understand their experiences or to make their works but science could make it a richer experience than it would otherwise have been.

One artist referred to “landscape research” as the process of gathering sketches and photographs and seeking out and recording desirable elements in nature. Many artists did research on place or its elements before and after their residencies. Two artists avoided researching before their residencies to minimize the biases or influences the research might have had on their perceptions of place. Research for the artists also included evaluating the resources required for executing their works and meeting their needs as artists. Many of the TAC artists did not do specific research on Svalbard as a location and focused instead on planning for the execution of their pieces and development of work plans. Most of the TAC participants relied on the crew and expedition wilderness guide for place-based information during

the expedition. They embraced the trip as an “exploratory” expedition for their art and relied on general knowledge and philosophical perspectives to inform their experiences more than specific research on place. Many planned and researched extensively to ensure the feasibility of the projects they were planning for the TAC residency. For some, this included pre-trip collaborations with scientists and engineers.

5.3.3.3. *Doing Art through “Being In” Nature*

Because you are in your studio painting and painting, and getting out and refreshing and getting inspired, and all that, is just part of the process. I suppose that if I were confined to a nursing home or a hospital, I would paint anyway. But I would really miss the other part (participating artist-in-residence).

Up to this point, I have discussed the artists’ experiencing in general terms. Here I provide an account of how the artists used experiencing with nature as inspirational moments in time that encapsulated being in place to specifically produce their works. The resultant meaning of the experience with nature for a given artist was how they moved through place—it was the meaning of the scenes of movement through time; the voyage of their lived experience from which they created their art.

The ability to ground their artwork in physical experiencing was important for many of the DNPP artists’ process of art-making. Expectations for a place in nature are one thing, but physically experiencing a place made a place “real” (participating artist-in-residence). Until they experienced a place, they did not feel they knew the reality of being there. Most of the artists preferred a physically lived experience with place.

I took a lot of photos of rock outcroppings and of willows because of the shapes of the branches that are in the nest and I did a little bit of sketching. But mostly we just enjoyed ourselves and did a lot of hiking and hanging out at the cabin and watched the wildlife coming by and just

enjoyed the experience of absorbing what it feels like to be in that place
(participating artist-in-residence).

Conversely, one TAC artist commented about his efforts throughout his career to avoid nature—he “did not want reality to obscure” his work (participating artist-in-residence). The TAC expedition was his foray into what reality could do for his artwork (i.e., what nature could do for it).

The selection of place at both a local and general level was important for all artists (i.e., what residencies they applied to or where they traveled for their art as well as what landscapes they experienced within a place). The concentration for DNPP artists was on how to spend time in nature to be inspired to produce art. What constituted being in place varied by artist. Some preferred direct contact with nature and others preferred a more removed experience. Many sought both a physical and mentally immersive experience with cumulative sensory input. Although the DNPP artists found single landscapes to be inspirational, diverse experiencing with nature could provide more reference material for the artists to use. This was also the case for the TAC artists during their residency.

If an environment cannot be physically experienced (e.g., the inside of an active volcano), then an artist can only imagine how hot it is rather than know—he or she cannot experience the reality of knowing what the environment is. Artists can only know such places from a distance rather than as an intimate experience. This affects the story available to the artists to tell and the art they produce. It is an artistic story of imagined or estimated place rather than the story of physically lived experience. Artists in both programs focused on the tangible and the intangible aspects of nature to incorporate experienced and theorized attributes of place in their art as best suited them.

It totally influences my work.... Yeah, nature and how it grows and the
twisting of the twigs and the rivers and that totally influences my work
the shapes and colors; I do mostly natural colors (participating artist-in-
residence).

All of the DNPP artists felt that spending time in the natural environment was critical to understanding it and how its elements were connected. It, however, was not always imperative to experience a place to

have a relationship with or an understanding of it. The artists' ability to convey *their* story versus *a* story, however, was a more direct process when seated in their experience with place. Many of the DNPP artists augmented their stories with knowledge gained through science and education but thought an understanding of being in the world required experiencing the world. Being in nature allowed DNPP and TAC artists to observe the environment first-hand and study the overall landscape to understand the context of elements. They strove to observe at a general as well as specific level to acquire both a broad and detailed perspective of the natural environment to use a breadth and depth of observations with which to tell their stories of experiencing with nature.

Place was multi-dimensional. The DNPP artists said that the longer they experienced a place, the more dimensions they were likely to observe and have the potential to understand. They expressed that they could communicate a deeper sense of experience and illustrate complex understandings of place more effectively in their work with a multi-dimensional understanding of place. At the same time, they also noted that they could achieve a profound intimacy with a place during a brief initial experience with it. In this sense, bonding was not equivalent to depth of knowledge or predicated on the length of time a DNPP artist experienced a place. Bonding experiences were important factors for inspiration, which could be immediate or occur over time. Some of the DNPP artists did not need to experience new and exciting areas of nature to produce art and could use their local environment as a resource for their works as well. Most of the DNPP AIRs enjoyed opportunities to gather subject matter from both familiar and new places.

Some of the DNPP artists felt a need to balance the value of a depth of knowledge of place acquired through repeat experiences and the diversity of place knowledge that comes from experiencing a variety of places. Familiar environments afforded artists the knowledge to notice subtleties but also required they work at seeing new things. They described familiarity as the result of processing multiple experiences with a place or place type over time and the knowledge acquired spanning that experiencing. Through a balanced approach, they said that they could juxtapose various places to understand place through contradiction and context from one place to the next.

So it's almost like I have this puzzle that I don't really know what it is and each time I go someplace new there is this other piece that helps me understand more and more about what it is I'm trying to figure out. For me I think it's about making meaning, trying to figure out what is this world where I live. Who am I in it? How do I make sense of it visually? Because that's how I make sense of things is I do make sense visually (participating artist-in-residence).

DNPP artists also noted the impact of selective perception on their capacity for experiencing with nature. They noted the unconscious parsing of input when they were overwhelmed with either too much good input or stimuli (e.g., too many options for subject matter to choose from) or too much negative input, such as mosquitos, rain or smoke. This resulted in cognitive and artistic bias that may be a factor for the variance in artistic output of different artists' experiences with the same place.

[T]here are sucky experiences being outside. Because, you know, when its raining all the time and you're cold and wet, or the mosquitoes are eating you alive, where it's cold, you know, I mean nature, you know, how nature can suck (participating artist-in-residence).

The DNPP artists discussed revisiting lived experiences with nature through memory of specific place experiences as either adults or children, and re-living generic senses of experiences to elicit emotive reactions for inspiration. They acknowledged a repertoire of experiences and memories they built over time from which to draw inspiration. They recognized that memories of place are not the same as experiences with place—what made a place meaningful was being in the place and the act of experiencing it. Once they engaged in remembering, they could reflect on an experience with place as special but only re-live the specialness in memory, not in actuality. An artist noted her unsuccessful attempts to try to recapture and transfer prior experiences with place from one location to another. Many DNPP artists felt memorable experiences with nature constituted a large part of the inventory of resources they could draw upon for years of inspiration for their work.

Many of the artists' conducted their processes of experiencing with nature with a sense of adventure to explore. Their processes, more often than not, were messy, with many zigs and zags in the creative path rather than a straight line from experience to output. Yet when examined at a broad level, the artists' processes were purposeful standardized practices. When examined segmentally they were individualized, flexible, and erratic and responded to the environment to take advantage of serendipitous, nonlinear, beneficial events—they were exploratory undertakings with many starts and stops.

The artists' creative path remained focused on their desired artistic destination while the immediate path they employed varied to gather the information necessary to meet their needs. A lack of experience with a place could be both a hindrance and a benefit to gathering resources from place for the artists. At times, a lack of experience gave rise to many unknowns to contend with logistically and at other times, it was inspirational because of the excitement associated with the unknown. Trial and error played a key role in the educational exploratory gathering process for the artists in both programs.

5.3.3.4. *Doing Art through Gathering*

The goal for all the artists was to collect enough informational material to understand the essence of their subject matter to be able to translate experiencing to a piece of artwork to tell their story. The artists did this from various artistic perspectives and gathered a variety of resources (i.e., information on elements of nature, ecosystems, place, communities, and culture). The artists' gathered information for their works from a variety of sources—information collected from place experience, people, or reference materials.

Most DNPP artists said they needed knowledge of the structure and habitats of elements in nature to better execute artwork about those elements. One artist noted her frustration with other artists' incorrect representations of nature, especially of loons that are depicted with the majority of their body floating above water “when a loon's body barely sits atop the water” (participating artist-in-residence). She felt strongly that such misrepresentations were a result of a lack of an artist's knowledge and did not reflect positively on artists who are doing accurate work about nature. She did not think it was an issue of abstraction or “artistic license” but rather a lack of knowledge. Artists in both programs wanted their

subject matter, whether abstract or not, to be authentic or successfully abstracted to achieve a deep meaning and be true to their artistic aspirations for each piece and not be a misrepresentation.

The artists who did not work *plein air* or do land-based installation works gathered as much reference material as possible to ensure they had enough material to work with for their art-making. They commented on the difficulty of not knowing if they had what they needed until they had left a place and were off-site or back in their studio working. The artists spent their time in the field hunting for materials and ideas to use. They presented their process as a quest to gather reference materials (e.g., informational, inspirational, or physical) by scouting the landscape for scenes of information.

The processes of artists in both programs employed many types of resources, such as history, other artists, science, and personal experience to inform their art and translate their experiences with the natural environment. Artists used people as resources for learning and assistance in both the Denali and TAC residencies. People represented knowledge sinks for place. Many of the artists noted that if they could tap into this sink (e.g., technical and community experts, park staff, or scientists) during their experiencing process they could gain additional knowledge or resources they might not have access to otherwise.

A DNPP AIR had a family member who was staff at Denali and she used this to help her learn how to explore the park and how to be prepared for the dangers and opportunities it had to offer. Gathering this knowledge and experience gave her the courage to explore more during her residency than she would have without the knowledge she gained during hikes with her relative in the park. Many of the TAC artists relied on a variety of people to help them plan and execute their works in the field, ranging from scientific advisors to fellow expedition members. One TAC artist consulted with scientific and technical advisors to better ensure the feasibility of his fieldwork.

For DNPP artists, time in the field with scientists was invaluable. Several DNPP artists noted time spent gathering information with scientists about nature in the field as being more important to their experiencing process than the rest of the time they spent in residence. Interaction with knowledgeable people could influence artists experiencing by changing their amount of subject matter passion and

knowledge available to them. Several DNPP artists mentioned both being around and reading about other people with a passion for nature inspired similar feelings in themselves. Those who strove to learn from scientists and researchers sought out and welcomed opportunities with them to enhance their residency experience and their artwork. Although not an imperative, it enriched and enhanced their process of experiencing.

Most of the DNPP AIRs admitted enjoying, to at least some degree, meeting people to gather information or inspiration. Some DNPP artists felt that to develop a “true” experience of place it was essential to meet the local people to hear their perspective on place. Experiences with people and the stories they tell equaled “authentic” experiencing with place for some artists.

The DNPP artists’ process also included the opportunity to gather information from reading journal entries from other people such as prior AIRs who stayed in the Murie cabin at DNPP. Reading about other artists’ experiences with the park was part of the overall process of experiencing for many of the artists. They were able to live through the words of others and gather information through others’ experiences. This added more dimensions to the story of their experiences with the park and the overall sense of experience they developed during their residencies. Incorporating the journals into their process provided access to a community of artists from which to learn. The DNPP artists enjoyed gaining a sense of community, which they noted was often lost in the isolation of an art studio.

All the artists recorded their experiences with the natural environment for later use or through *in situ* creation or installation of pieces. This ranged from sketching, drawing, keeping journals, photographing, and writing, to videography of performance art, and sound recordings of nature. *Plein air* and installation artists recorded information both through these means as well as through the completion of works in the field. Some artists also employed methods of creating mock-ups. TAC artists completed a limited amount of ephemeral land art; regulations for DNPP prohibiting evidence of human presence in the park forbade ephemeral art.

Photography played an important role for artists in both programs, either as a final medium or as a mechanism to record the landscape and the artists’ experiences. The administration on the TAC

expedition judgmentally proclaimed there was no need for the artists to behave as tourists by experiencing nature through photography, because the artists' process should transcend such activities. The group dynamic overruled this manner of thinking, and the artists and scientists experienced and recorded nature as they chose; some electing to use cameras or video cameras. As they observed nature in the moment, they also recorded with great interest a rare opportunity to see polar bears eating a whale, as anyone would. The administration failed to comprehend that it was not *how* the artists recorded their experiences that necessarily set them apart from other people, it was what they did with *what* they recorded that was special—they communicated through their art.

5.3.4. Process of Experiencing for Making

In this subsection, I discuss four general steps of the “making” portion of the artists' creative process of experiencing for creating their work that emerged from the data. The artists in both programs related to place, employed an evolutionary process, used synthesis, and executed (or conceptualized) works.

5.3.4.1. Relating to Place for Making

In the evening we would go to, what was it called, Cathedral Mountain, and we could go through that Sable Pass and there was this Sable Mountain and then on the other side of Sable Mountain there was this hill and actually it's the hill in my painting that was given to the park because that, there is something about that hill. I just really love that hill. It had this kind of, it had this golden glow on it. Because it was, you know, getting me... colors. But, it just, I don't know what it was about that hill but I really love that hill. And it just, it was very open, it was just, there is something I don't know and, so that place was very special for me and I can't explain why, it just was (participating artist-in-residence).

So far, I have presented the extensive amount of data I collected about the foundational aspects of how the artists' experiences with nature can result in works of art. Here I discuss more specifically how the artists related their experiences of place to the production of their works.

Place can enrich the context of artwork and is fundamental to certain forms of art. It can provide an environment for the construct of art and a place for art to reside literally or figuratively. The artists spoke of being present in the moment—living in the moment and being aware of their lived experience—as being key to experiencing.

Sitting and observing and being open to what you see, and trying to cultivate a sense of really being present, really being in the now and what is happening right now and then recording it (participating artist-in-residence).

Relating to a landscape, both superficially and by deeply bonding with it, was part of the artists' process of using the landscape as motivation for their artwork. By processing their relationships with place, they sought to translate meaning of a place through their artwork. They used the time they spent experiencing nature to observe and feel the landscape emotionally and physically to develop their stories of place.

The artists' process of experiencing place built over time. The experiencing events the artists had (with one or a number of places) were relational. How they related to an experience with place impacted how they used the experience over time to inform future experiences. This iterative process expressed in my experiencing formula addresses the artists' process of relating to place over time. Specific experience events were nested within general experiences with place for the artists. The artists had experiences with individual elements within a place, such as a magpie, an eagle, a vista, and they experienced with these elements within the context of how they experienced them (i.e., through active and passive experiencing, such as hiking or observing, etc.). It was the holistic experience of being in place in time, moving through lived experiences, the artists used to personally relate to place.

[W]hen you talk about process, the physical action [event] of making a piece of artwork whether you are applying it to canvas or stitching canvas or whatever, you are working from a cumulative sensory input, your reaction to it, your feelings about it, the thoughts that you may have had about it to try to manipulate these physical materials into some sort of an expression of the art (participating artist-in-residence).

The artists forged and built relationships through experiences with place to express themselves. They synthesized relationships among their meaning-making experiences. Some created meaning through the “experience of absorbing what it feels like to be in that place” (participating artist-in-residence). Many DNPP artists sought emotional experiences with place and said they contemplated the environment during their residencies until it moved them in some way. Some of the artists interpreted the architecture of nature through physical manifestations of art. They attempted to translate through their art the structure of space itself within nature (e.g., the vast, the intimate, the sublime, or the simple). For them, artworks evolved as experience with place and space evolved as they determined what felt right and what found object or information could best represent their story of place. The artists capitalized on their reactions to and interactions with the environment.

All I’m doing is taking what’s there and trying to make something artistic out of it. I’m totally influenced by my surroundings and what’s out there (participating artist-in-residence).

Working through how to relate their art to place was intrinsically part of these DNPP artists’ and many of the TAC artists’ processes, both when it was easy and when it was more challenging. Each type of experience (i.e., easy and challenging) combined to form the artists’ sense of experiencing. DNPP artists described a degree of comfort being associated with successfully relating their art to place and being in “a place” mentally while they were making a piece, whether on-site or reliving an experience at a later point in time, such as in their studio.

He did sketches and stuff like that but nothing that would be a finished piece of work and was working outside. We were more interested in just experiencing nature and bringing the experience back to our artwork than actually producing a piece there (participating artist-in-residence).

The visual, physical, emotional, and mental stimuli combined to form a sense of experience to translate, using both the mental components and physical acts of creating an art piece for some of the artists.

Some artists searched for a place from which to make art or gather information and had experiences as a result and others had experiences with place and searched for information to gather from those given experiences. Both methods resulted in works artists made directly from experiences with place.

I used my time to drive the [park] road, went all the way out to Wonder Lake several times, and hiked the McKinley Bar Trail, which is something that I'd never done before. I do have a nice piece of work that I've created from that. Plus I did the piece for the park from the river, from the [river] bar there by the... [Murie] cabin, because that's where I spent all my time (participating artist-in-residence).

All of the artists during their residencies were creating art by relating it to their experiences with nature and place. I mentioned previously, art can be place-based without experiencing an environment or having firsthand knowledge of a place. This was the exception rather than the rule for these artists. One of the pieces of art donated to DNPP was made by the artist before the artist's residency. The artist discussed the art as being the result of *an* experience with Alaska just not *the* experience of the DNPP residency. When creating the piece the artist felt it was place-based and appropriate for the park. He, however, did not recognize the need for the piece to be the direct result of the AIR experience. The intriguing aspect of this conversation with the artist was that after the residency the artist had doubts about whether the piece was what the park wanted and offered to make "any number of pieces" for the park resulting from the experience. The AIR experience created a pivotal moment of change in how this artist thought about the

connection between the artist's art and place. The AIR experience moved the artist to do more works directly related to first-hand experiences with place rather than just place in general.

The artists' sense of experiencing allowed for lasting impressions and connections to place that the DNPP artists and some TAC artists discussed relating to their work over the long-term. Some TAC artists were ambivalent about how they would relate their residency experience to their work in the future or if nature would play a key role in their work. All the artists, in both programs, however, fully engaged with nature during their residency. All the artists drew upon their sense of experiencing with nature to relate nature to their artwork during their residencies.

5.3.4.2. Evolution of Making

So, I had to really abstract the experience. A lot of what happened was on the spot while I was there; it wasn't ahead of time. It was really a lot of responding to what was happening. And since then it's been trying different things out like trying on different hats almost like, "okay, this happened so maybe I should try this; and this happened so maybe I should try that"...so playing around with everything and not having them really quite fit. Sometimes I've been playing around with drawings and some writing and I think that's it, but it's like that feeling like you're looking for something to wear for a party—you keep trying stuff on; just not quite comfortable. You like it but it's not really what you want to communicate. And you just keep trying and trying and trying. And I think I've finally have found the right thing.... I think having it always sort of in the back of my mind is what I'm relying on. So just waiting to see when is something going to come into my head that makes me think of one thing or another (participating artist-in-residence).

Art-making for the artists was an evolutionary process. The process began with cultivating a sense of being present. This helped them open themselves to use the experiential data they collected for their

artwork. Retaining this presence in their mind facilitated a synthesis of the experiences, which then evolved, culminating in works of art.

The artists' process was often iterative and included cycles of planning, experimenting, reviewing, drafting, making mock-ups, editing, and only finalizing after as many iterations as were necessary for a piece to come into being. Reviewing materials (e.g., drafts, notes, sketches, etc.), multiple times created during an experience was a critical component of their creative process. This was the case no matter if artists made their works on- or off-site. For those artists who only had one opportunity to produce works *in situ*, they often generated an unpredicted outcome if not the one they intended or they resolved to try again at a different point in time. The artists working *in situ* or *plein air* also employed an evolutionary process as they planned over time for the implementation of their works.

Technique or idea may be the impetus for the evolutionary process of creating.

Sometimes you have it in your head that you want to use a certain structure or you want to use a certain technique and then you have to wait for the right idea or forge your idea into something. Or sometimes you have the idea and then you have to figure out what kind of technique you're going to use to illustrate that idea (participating artist-in-residence).

All of the artists focused on the evolutionary making aspect of their experiencing. For all of the artists, the experience was about the process. It was about artistic creativity, not just an output; but without an output (i.e., a work of art), there was no translation of their experience. Several artists noted that without eventual artistic output, a person is not an artist—there is no translation of experience and no message conveyed to an audience. The artists considered both process and output necessary over time.

If no art results immediately from an experience or collection of experiences, an alternative output may be a new iteration in the experience event process that continues the effort to translate an experience into art. That is, if no artwork is produced, then the process associated with producing no art can successfully produce useful intangibles such as new thought paths for the continued creative process.

Process can lead to process, which can lead to eventual output. The pursuit of successful communication continues through the execution phase of the creative process.

[T]he process is *very, very*, important, but it can't be just process. I have to have something at the end, at some point. It may not be at the end of every process, because a lot of times one process leads to another process. Like I've had a lot of different processes so far with this, with thinking about this piece, what I want to do for my piece that I'm going to give to Denali. And, there are a lot products that aren't going to happen. But the process is really, I think, it's so important because leading from one thing to another thing is helping me figure out what that ultimate thing is going to be (participating artist-in-residence).

5.3.4.3. *Synthesis for Making*

So I think it's kind of you have to pull everything in your mind up at the same time so there's sort of the visual information and then for me a lot of times there will be some kind of simple overarching idea that I have in my mind.... Then a lot of times there will be something in the composition or something that I especially want to emphasize or the color or gradation or something. But it's sort of like I need to have it all in my head at once so that it all can meld together when I am working (participating artist-in-residence).

DNPP artists synthesized their experiences with nature over time as part of their method of processing their experiences to produce art. Synthesizing experiences helped the artists form templates for how to experience and springboards for ways of seeing the world—these templates and springboards resulted in specific artworks or general information to inform works. The templates produced ways of experiencing and the springboards produced flexible ways of seeing the world in the artists' efforts to make sense of their experiences of nature visually.

I have now a baseline for experiencing and approaching and learning from and seeing other spaces here in Alaska, I have a model from which to produce more studies to go through the process of doing the important work (participating artist-in-residence).

Once the artists recorded their experiences, they began to synthesize the information. The acts of recording and their synthesis are difficult to separate from experiences themselves when they occur simultaneously. The experience of synthesis and recording become part of the experience with nature for the artists through their process. It was a loop, as represented in the experiencing formula and expressed by the artists.

[S]o I was doing that and then started thinking about what I was capturing and whether it was the spirit of the mountains or whether it was the spirit of my experience of the mountains and what was the subject matter of all this stuff anyhow, and, it comes down at the highest level it's the spirit of experiencing or what experience is or what perception is (participating artist-in-residence).

The data made it evident that I would not be able to neatly differentiate perceiving from processing. Perceiving and processing were intertwined and concomitant for the artists, similar to my discussion of perceiving and experiencing in Chapter 2. For all the DNPP and many of the TAC artists, the process of producing artwork from an experience with nature was a process of thinking about meaning manifested in the physical and mental action of making art. Artwork equaled making meaning of an experience visually.

My artwork was trying to make meaning out of these experiences and how it will be a reflection of this ultimate concern... And how do you use art as a tool to process that? How can you use it to help you go forward in whatever it is you are doing? So, I think the link for me would be,

loosely that, it's a way of trying to make meaning of a particular experience (participating artist-in-residence).

The artists used synthesis as a process of developing and articulating their sense of experience and place into visual language. Having experiences with new landscapes was like learning a new language and experiencing familiar places was like improving an existing vocabulary. As one participating artist stated, “it [nature] just became part of my vocabulary” over time. Within a work of art they attempted to communicate their interpretation of their lived experiences—whether it was beauty, sublimity, emotion, mystery or vista, etc. This was true for the range of artists from those that tended toward land-based environmental or *plein air* works to those who created works in their studio after their experiences with nature.

Artists synthesized what they experienced during their residencies into a vocabulary of art they used for visual storytelling. This resulted in a more literal translation for some artists than for others. The DNPP artists spoke of translating their experience of being inspired, the narrative of the elements of nature, their understanding and journey of lived experience in nature, as well as their overall sense of experiencing.

Like I feel like I look at the elements and relate to them very personally and then like to think about their kind of trajectory, kind of almost like their experience, whatever has formed them and where they're going to. And then when I paint a lot of times I'm really aware of first, of the narrative of the element like, you know where are the waters coming from and a lot of times painting will be about kind of the journey of whatever it is in the painting (participating artist-in-residence).

They employed both a mental process of interpreting and a physical process of articulating the elements of nature in terms of the elements of art as defined by each artist, for example, shape, color, movement, light, pattern, texture, scale, as well as feeling.

I think that's the real struggle is how do I take all these experiences, everything I know about the birds, the connection I feel to them and how do I get those intangible qualities into a piece? (participating artist-in-residence).

They did this with context by relating elements of experiencing events to general experiences and specific elements in nature to each other and the environment as a whole.

The artists' process was generally comparative in nature—comparing one experience to another to provide context to generate new knowledge to use. They combined their prior experiences with place with their AIR experience to produce an aggregate sense of experiencing. Through association of place, as was appropriate based on the circumstance of place and artistic endeavor, DNPP artists drew from previous experiences with nature (e.g., other residencies, scientific, backcountry or photographic expeditions and nature travel, etc.) to inform the sense of experiencing developed during their residencies.

Synthesis for the artists revolved around thinking, pondering, and contemplating their experiences, carrying the experiences in their minds all the time, giving them constant consideration, making notes, writing down ideas, developing sketches, revisiting, reviewing, reevaluating, and revising ideas over time through various methods and techniques to use collectively to execute a piece.

I think part of it is for me what my process is when I'm working on ideas. It's always in my subconscious and as I'm going through my day sometimes there might be something that just all of a sudden comes into my view whether it's a form, a particular structure or a word or an idea that I think, "Oh, that might be possible." That gets filed in there [my head] or a lot of times what I try to do is I try to write it down. That is what I did and I'm going to get that little sketchbook out so that I can look at it (participating artist-in-residence).

All the artists reflected on their experiences and their works in progress both introspectively and through discussions with others to develop their work. DNPP artists revisited their residencies through

memory and recorded materials: “looking at my pictures or re-reading my notes, I think that’s really important too, it’s like going back to what I did while it was literally in the park” (participating artist-in-residence). The artists often used a mix of synthesis techniques and iteration.

So it’s a combination. I work with a combination of descriptive words and drawings, actual sketches of what I want it to be. And then I will make lists and then from those lists I’ll make other lists. What else did I do? And then once I start to get somewhere like the next step that I think I have finally decided what I want to do, I start to make other preliminary sketches and then I’ll make a mockup and then I’ll go further into pursuing the idea (participating artist-in-residence).

The artists’ synthesis process facilitated their descriptive visual communication of the feeling and meaning of their experiences without the necessity of verbatim translation of nature through representational art. They blended influences of nature with other aspects of their interests as artists. They combined nature and architecture to create new vistas. They combined scenes and elements from various places and experiences. They mixed natural materials from different places. They used prerogative to omit the reality they felt did not look good or was distracting in a piece. They abstracted their experiences or planned their experiences to convey a particular message or image. Their product was an interpretation.

Synthesis provided a means for the artists to fill in gaps artistically from their record of experience. Records and materials gathered in the field provided a skeletal structure of ideas and artistic synthesis completed the message the artists wanted to convey—thereby filling in the gaps of the story in the artists’ own words of their art medium. One artist noted that having an incomplete idea “compels me to paint.” This synthesis includes all the aforementioned components of how the artists experienced nature during their residencies, from the knowledge and information gathered to raw materials, feelings, emotions, and scientific input. Each artist tried to imbue unique qualities in their work—the goal for the artists was to tell their story differently than anyone else.

[Of] all the pieces that I've made, this is the first one I have ever felt like its hard for me to give it up because all of my experiences from that summer were wrapped up in that piece (participating artist-in-residence).

5.3.4.4. Execution of Making

While it is beyond the scope of my dissertation to discuss artistic methods, in this section I address the concept of execution as it relates to the DNPP and TAC artists' process of experiencing nature to create works of art. Specific methods varied by artist with each residency program having a variety of *plein air*, *in situ*, and studio artists. Their subject matter and media were diverse.

Many of the artists focused on gathering information for the execution of their work over time while some executed *plein air* or *in situ* works.

We were more interested in just experiencing nature and bringing the experience back to our artwork than actually producing a piece there (participating artist-in-residence).

Execution included both conceptual development and physical completion of works for the artists. These processes existed as part of the artists' overall experiencing process. It played a direct role for those artists making installation works and a continuous one for the artists conceiving of ideas over time working toward a product.

Both interior studio space and exterior environmental place played key roles for the artists' execution of their work. The artists completed pieces in the field and in the studio. Several participating artists-in-residence noted that studio space was a safe and "sacred" place where they could experiment with whatever techniques they wanted without judgment. Studio time was a time of parsimony to distill all the information they gathered. Interior places during each residency (i.e., the Murie cabin and the ship), served as in-field studio space.

Artists on the TAC trip had little privacy and when they felt the need to be alone, they isolated themselves among the group. This was part of the dynamics of the group experience employed by all

participants including myself. When artists were not interested in sharing information about their work, they shunned interaction even while they worked in public spaces on the ship.

The process of execution took place over a span of time even for *plein air* and *in situ* work. The execution of land and *plein air* art during residencies took place over a more concentrated timeframe but employed similar steps of execution as other art. Execution in the broad perspective involved the artists' entire process of experiencing as they continuously worked toward creating. Execution can be distilled into two primary steps: 1) gathering information or materials, and 2) the translation of these into an artwork through technique and methodology.

When describing execution, the timeframe discussed is important to identify. A work can be in-progress (i.e., in the process of being executed) for an extended period. "Completion" was an idiosyncratic artistic decision.

The artists communicated their stories of experience to the public directly through the means of exhibitions of their works and indirectly in other ways such as blogs, gallery presentations, public lectures, publications, interviews, and teaching. For the DNPP artists, this communication over time was a continuation of the execution process of their works and their story telling of place.

5.4: Defining Nature

5.4.1. Introduction

So I think it's [the lasting impression from the experience in DNPP] that, the light and the vastness and the sense of the unknown. That sense of just when you think you've figured out what was going to happen you really can't.... And that I think is true everywhere. I mean, really it is true everywhere but somehow in "civilization" I think that feels less powerful. I feel like I have more control in my day-to-day life than I did when I was in Denali (participating artist-in-residence).

In this section, I do not present an exclusive definition of what nature was (or was not) for the artists. As noted in the literature, nature is difficult to define; it was for the artists as well. My findings present how artists participating in the DNPP and TAC programs referred to and by extrapolation “defined” nature. The artists’ definitions were more often than not indirect. This section is a compilation of how the artists “defined” nature through context and often tangential description. Overall, the data from the research questions concerning what constitutes the natural environment elicited fuzzy concepts of what nature was for the DNPP artists. Many of the DNPP as well as the TAC artists were ambivalent about defining nature with any specificity. Even those who expressed a strong conservation or preservation ethos discussed limited definitions. I begin by discussing the artists’ fuzzy definitions of nature in subsection 5.4.2 and continue in the following subsections with their thoughts on what nature can be (5.4.3), the information they shared about definitions of wilderness it related to their defining nature (5.4.4), and aspects of refuge they included when defining nature (5.4.5).

Defining nature was not a priority for the artists. It was of little import. By virtue of the amount of data collected through the open-ended phenomenological data collection process, I concluded the concept of definition was less of a focus than other topics for the artists. They were not concerned with defining where they were in nature or how to categorize nature in definitive terms. The concept did arise as relevant but to a more limited degree than the concepts that dealt with the artists’ overall thoughts on their experiencing with nature. These findings were more vague than I anticipated. The artists often thought of nature as based on their experiences with and sense of place for an environment. Certain experiences or formed senses of place were what defined nature for the artists.

The artists were not concerned with the vocabulary used to describe the natural environment and used a variety of terms to discuss it. They also defined nature based on the constituents of place. The artists spoke of the elements of place and their experiences but did not necessarily separate the elements from the context of their overall concepts of nature. They often discussed nature experiencing as a whole, without focus on refining definitions of nature; they did not have neatly defined boundaries for distinction.

The DNPP artists discussed nature in the context of the types of natural environments in which they were interested in experiencing to use for their work. This context included place, space, and individual attributes of the natural environment. In the context of defining nature, they commented on what it was they wanted to reflect in their art, the stories they wanted to tell, and the experiences they wanted to have in nature. Nature was abstractly discussed as that which could provide or rescind opportunities during experiences and as an educator (i.e., the place to learn about scale and space from opportunities afforded by a given natural environment). Other environments might provide the same things that the DNPP artists noted in relation to nature. A variety of environments might fulfill similar, if not the same, needs for other artists. The DNPP artists chose to use nature to serve these purposes and defined it as such.

The artists perceived and experienced nature in their own individual ways. There was no means by which to define all the constructs of nature possible. It was, however, valuable to provide context for how the artists experienced and describe both generalities and discuss specific narratives of how the artists expressed nature as a topic. The nature of Alaska, for example, was why some artists were drawn to Alaska.

I have always sought out [nature] and moved to Alaska, and gave up my paying jobs with the military, and moved to the wilderness of Alaska to paint. That was why we moved here (participating artist-in-residence).

5.4.2. Fuzzy Definitions of Nature

Well, it can be anything actually. Maybe if you lived in the city and you had a little garden or something. It is a place where.... It's hard to describe. It can be cultivated. But I think for me mostly it's where animals and plants and things are allowed to thrive in their own habitat, in their own behaviors. They are not artificially manipulated. But I know I feel that way when I'm out in my own garden, a vegetable garden, and I feel like I'm in a natural environment even though I planted it. But they

are growing, and nature is making them grow, and the fruits and vegetables are being produced (participating artist-in-residence).

Both groups of artists had broad conceptions of nature as place, space, and the constituent elements of nature as plant and animal habitat (e.g., bears foraging on a hillside as well as mice playing at their feet), as movement through landscapes (e.g., driving or bicycling through Denali), and as being in a certain landscape and participating within it (e.g., being in or at the Murie cabin as an AIR in Denali or out at sea on the TAC expedition). For many of the artists, it was hard to articulate what nature was (i.e., how to define it). “Nature” often equaled through narrative description “what” the DNPP artists were interested in or the subject matter they used for their works.

Some DNPP artists identified limited separation between the built and natural environment when questioned about whether they could do their art without nature. At times, they described nature as a mix of both built and natural elements. They also compared and contrasted elements they attributed to the built environment to those they identified as part of nature to elucidate what nature was for them and how they used it. They conceptualized nature through comparison. One artist noted both nature and the built environment can evoke a sense of inspiration and each has identifiable architecture (i.e., “monuments” (participating artist-in-residence) in each that artists can describe in artistic terms).

A clear divide between the definition of and use of nature was not something the DNPP artists could always easily articulate. Within the discussions of nature as a place of inspiration for their work, some stated they could do their art in the built environment but it would not be as interesting to them. Approximately half of the TAC artists did not have a focus on nature and generally used the built environment for their work. The residency for these artists was a deviation from their normal practices. Nature was some place new to explore. On the other hand, most of the DNPP artists said they could not live without nature around them let alone do their art without it. Nature was something “necessary” to them and to their artwork. Many of the DNPP artists sidestepped the question of what nature was and diverted the discussion to where they like to go for the purpose of their work. Many used circular

references to discuss nature. Most were content to define it in general terms of where they like to go for the purpose of their art.

There was little need on the part of the DNPP artists throughout the interviews to concern themselves with what I meant when I asked about nature or the natural environment. There was an assumed understanding and generally few requests for clarification during the interviews. Some artists' identified abstract attributes of nature that could have also described the built environment (e.g., place or space for inspiration, motivation, contemplation, light, shapes, textures).

Experiences of landscapes gave rise to formulating definitions of place by comparison for the DNPP artists. The artists followed what I would consider a variation on Tuan's (1990) concept of the "anti-image" discussed earlier. Rather than using a specific anti-image, the artists in both programs used a comparative construct to define the natural environment. Comparison was, in part, what TAC artists used during the expedition and the DNPP artists used during their interviews to define nature as place and space on a relative scale.

The artists demonstrated that their definitions of nature evolved over time in concert with increased awareness through more experience of place. The artists' definitions developed through context and comparison. Artists in both programs noted that it was through experiencing that their conceptions of nature changed and they developed an increased awareness that the concepts they used to define nature expanded with their experiences over time. In this way, the acquisition of new knowledge through new experiences had a lasting affect on the artists' perceptions of nature, serving as reference for future experiencing, meaning-making, and knowledge-building. With this added knowledge, the artists were able to acknowledge a broader continuum of definitions. Many artists in each program questioned their perceptions and understanding of nature as a result of their residencies. This occurred as a result of their experiencing with the unique residency environments as compared to prior experiencing with other places.

5.4.3. Defining what Nature Can Be...

Here I attempt to show the breadth and diversity of the artists' conceptualizations of nature. Nature was many things for the artists. The DNPP artists noted being "in the field" was being in the natural environment for the purpose of gathering resources for or making their artwork. Nature connoted place experienced for purpose. Nature was a work environment for the DNPP artists. For them it was a place from which to make meaning from their experiences with it. Nature was a place to observe the movements of scenes over time—to go on a journey with the elements of nature over time within place. It was a place for journey and exploration.

The natural environment could be a place for making knowledge, meaning, and art for both groups of artists. Nature was also subject matter, resources, knowledge, information, a place that provides opportunity, and a place for exploration, investigation, and experimentation. Nature was a place to find and take risks for experiencing and creating. It was a destination for art-making. It was inspiration for artwork. It was a place for sensory input and observation. It was a place to immerse oneself but it could also be a place to visit. Nature was architectural space—architectural spaces as represented in the natural environment. The artists describe nature through the very structure, the array of elements that make up nature. It was a place "to be friends with and keep visiting over time" (participating artist-in-residence). Nature was a complete environment without development; it was a complete ecosystem. Nature was a place intended to be natural (i.e., nature made through human intervention). Nature could be as simple and familiar as the artists' own back yard and as complex and foreign as unexplored wilderness.

Nature provided artists with opportunities to experience a sense of place, solitude, camaraderie, land ethos, wildness, peace, quiet, and the natural environment (versus the built environment). Nature was a place for some of the artists to escape the environment of their mind and their mundane day-to-day responsibilities. It was a place for the artists to restore and refresh themselves and lift their spirits and exerted emotional influence upon them. It was a place to connect with life.

Nature was a place to gather materials (physical and scenic) for doing artwork. It was a place to explore artistic elements of color, shape, texture, scale, light, etc. It was a place to experience change and

seasonality. It was a place in a moment—square footage of land in time. Nature was complex, interesting, miraculous, majestic, and unpredictable. In contrast, the built environment was simpler and less interesting. Nature was active not static. It was considered a necessity for many of the DNPP artists.

Nature was a place that allowed the artists to better understand the fragility of human life. It could be humbling. It could be unpredictable. It was a magical and magnificent place for some of the artists. For some, nature was a place where they felt less in control of their lived experience. It was a place that forced them to adapt to their circumstances or fail. Some DNPP artists noted a sense of peril as a factor defining nature. It provided them with a sense of experience associated with nature not present in less risky environments.

I like the sense of wildness. I like the sense that there might be a little bit
of risk and I like the sense that things are beyond my control
(participating artist-in-residence).

Nature provided the artists with experiences of scale—the large vistas in nature inspired large-scale works for some artists, and small intimate spaces invited artists to translate their observation of details. The scale of nature, whether vast or intimate, facilitated immersion in place—nature as all encompassing. The expansive environments of the residencies required acclimation by those artists unfamiliar with larger expanses of nature. Even those familiar with large-scale landscape experiences had to plan for the unique environment in which the residency took place. Both TAC and DNPP artists repeatedly noted the impact the vast scale of the landscape had on their experiences with place. It was a prominent part of their experience and often a challenge to comprehend in a way they could translate to their artwork. The vast and wild nature of both the residencies was a primary component of the artists' definitions of the natural environment.

5.4.4. Wilderness Definitions

I think that is partially what it means to be in the wilderness, is that it's
unknown; you don't know it and it's new (participating artist-in-
residence).

Philosophical questions of “What is wilderness?” and “What does wilderness mean?” recurred in both the literal and abstract in the DNPP artists’ narratives. These questions were new for them and became a lasting result of their residency experience for some of the artists.

[T]his [comparison] isn’t going to go away, this comparison of what does it mean to be in the wilderness (participating artist-in-residence).

The artists were not concerned with legal definitions of wilderness and volunteered discussions about it as a means of describing and defining nature. More often than not, they expressed what wilderness was not or did not mean rather than what it was or meant; they defined it primarily by exclusion.

Many of the artists not familiar with remote wilderness environments found it surprising how narrow their conceptions of what they termed “wilderness” were prior to their residency. Artists in both programs gained a new appreciation for the diversity of wilderness.

I think it’s definitely going to be part of who I am for the rest of my life because there’s no way the idea of what I thought wilderness was, what I thought it meant to go outside is very different now than what it was [before] Alaska (participating artist-in-residence).

The artists’ definitions of wilderness were contextual. Those unfamiliar with Denali and the Arctic had existing definitions of wilderness based on their previous experiences with different natural environments. Through their residency experience with nature in DNPP and on the TAC trip, many became aware that the “wilderness” of one place was not the same as the “wilderness” of another, thereby recognizing it was not a singularly defined landscape or environment. One artist specifically noted the “wilderness” of the East Coast of the United States was not the same as the “wilderness” of Denali. She thought the dangers were more extreme in DNPP because it was more vast and remote than the East Coast wilderness she had experienced even though, in her opinion, the East Coast wilderness could be treacherous because a person could easily lose their way in that landscape. Another artist noted the same concept of inequality of wilderness when discussing the Pacific versus Atlantic Oceans.

The Pacific seems more intimidating and colder and stronger compared to Atlantic. Where I grew up the Atlantic is warmer and somehow it seems a lot gentler and it seems older and I have no idea what that means exactly (participating artist-in-residence).

This process of redefining wilderness was part of the artists' process of developing a sense of experience at both local (within an environment) and universal (between environments) levels. At a universal level, the artists used a new sense of experience to compare one environment to another, putting each one in context, resulting in a broader and deeper understanding of place.

Definitions were experiential. Without experiencing wilderness, many DNPP artists thought they would not truly know what it was to be in wilderness. What they thought or knew as wilderness might turn out to be tame and park-like compared to a wilderness they did not know, or vice versa. Some DNPP artists arrived at their residency with preconceived concepts of nature, concepts that would come to mean different things post-residency. The DNPP AIR application asked artists if they "are comfortable in the wilderness"; this was interpreted by applicants based on their individual understanding of wilderness and each answered accordingly. An artist said, in hindsight, she had no idea what "wilderness" was as it referred to Denali; she only knew what it was in relation to her experiences at the time of her application. Her definition of wilderness was vastly different after she participated in her residency.

There was that question [on the DNPP AIR application], "Are you comfortable in the wilderness?" I'm like, "I'm totally comfortable in the wilderness. Yeah. No problem. Whatever." I really didn't understand what that meant. When we are talking about Denali, I *really, really*, didn't understand that (participating artist-in-residence).

Artists characterized wilderness as a place that was unfamiliar. For artists familiar with the natural environments of their residency, this referred to finding new places to explore within those environments. The DNPP artists illustrated that the subjectivity and uniqueness of wilderness made it challenging to define. This made it all the more important as a finding of an artist-identified theme within

my exploration of how they defined the natural environment. They recognized it as an important part of their residencies and the definition(s) of nature they strove to articulate.

The artists found different experiences in different places. It was with this bundle of comparative experience and knowledge built over time that the artists developed their own definitions of the natural environment. The artists' lived historical experience with place mattered. It informed their ability to define nature over time and develop a vocabulary of experience.

5.4.5. Refuge as Definition

DNPP artists often identified nature as a place with a lack of development, no roads, not disturbed by humans and without buildings, with no industrial development or pollution. My discussions with them revealed this “pristine nature” was an idealized conceptualization, which was easy for them to verbalize, but which they often contradicted. DNPP artists acknowledged both idealized and practical elements in their definitions of nature and included many forms of non-pristine and less wild environments in their descriptions of it.

The idealized definitions illuminated a conflict between what artists verbalized as “nature” and what they identified as experiencing with as “nature.” Artists in both residencies identified their residency environments as being natural environments, although they also embraced the amenities available to them that facilitated them meeting their artistic goals. The articulated idealistic view of nature was not what artists in practice expected from a natural environment nor necessarily desired to meet their artistic goals. The artists identified places with development as nature suitable for their work, for example, the Murie cabin, the park road, and abandoned mining sites on Spitsbergen. The TAC artists were intrigued by the juxtaposition of evidence of abandoned development with the relatively undisturbed nature in the remote locations. Both TAC and DNPP artists' definitions of nature existed along a continuum from the idealized to the applied.

The design of both residencies allowed participants to experience nature at different levels to suit them, allowing for a range of comfort levels within the natural environment. Most of the artists in both programs expressed the contradiction of wanting experiences with nature without barriers but at the same

time wanting shelter from it. DNPP artists discussed a place in their work for both more remote experiences with nature as well as experiences where more amenities were available. Different places, each with a variety of resources and amenities available, provided artists with a range of experiences and contributed to the breadth of their experiences with place, upon which they could draw to define nature.

DNPP artists' definitions of nature included both peopled and un-peopled natural environments. For some of them, people were intrinsic to their definition of nature because "without people, an environment cannot be protected" (participating artist-in-residence)—they thought that a pristine natural place needed a caretaker in order to be preserved as nature; that is, if there were no caretakers, then natural environments would not continue to exist. For them managers helped define nature by keeping it as a natural environment and visitor use helped define what needs to be protected (i.e., nature).

[T]ourists are pigs; they don't take care of it [the park].... I think without the people you don't have a natural environment.... They keep it [the natural environment] (participating artist-in-residence).

These artists repeatedly gave conflicting information when noting what they thought about people in relation to nature in general. Their comments also pointed out their conflicted opinion about people in DNPP, in particular, stating people both damage and protect the park. They stated that their encounters with people were both the best and the worst thing about their experience with nature in DNPP.

For other artists, an ideal definition of a natural environment was a place where people have no influence or presence. Even though most all of the artists mentioned people as a part of the natural environment, many also described a vision of an ideal world where nature had no people. They did not reconcile their own place in this ideal vision as individuals who inherently were part of "the people" in that ideal nature they imagined without humans.

5.5: Accessing Nature

5.5.1. Introduction

What follows is my examination of how the artists expressed or demonstrated accessing nature. I begin with various means of access (subsection 5.5.2) that emerged from the data. I then discuss time as access (subsection 5.5.3) and conclude with noting potential barriers to access of nature (subsection 5.5.4).

The artists accessed nature through the process and activity of experiencing; therefore, it was challenging to analyze and neatly separate access to nature from experiences with nature. When I analyzed the data for this question I was thinking of access as walking, hiking, driving, bicycling, kayaking, etc. Few specific categories of this kind emerged from the data; and those that did had low frequencies. After beginning to synthesize the results for how artists experience the environment, I realized access was far more than a means of physically accessing nature or place but was also “accessing” place through understanding and knowledge, and doing and experiencing. To put this in perspective, one artist’s hike to explore animal habitat allowed her to not only physically “access” the environment by hiking to locations but to also “access” the habitat through the understanding she gained by experiencing what the habitat was, what it meant for the animals that needed it, and how she could relate her new knowledge to her artwork. She also indicated that she accessed nature through an understanding of her place in nature through her experiencing.

I do not intend the following to be an exhaustive list of types of access to nature. I did not conduct the interviews to force artists to simply list means of access. I tried to understand the meaning behind access rather than just the means of access. My emphasis in the research question (what constitutes access to the natural environment for artists) was on “constitutes,” not “what.” The concept of access to nature was not a primary focus for the artists’ discussions and they did not concern themselves with consciously contemplating their access to nature.

Having access in some form (e.g., first- or second-hand), to the natural environment was a basic need for the DNPP and TAC artists who focused on using experiences with it to make their works. Artists in both residencies discussed working from both memory and gathered resources and materials so it was not necessary to have access at all times. Working with reference materials and memories, however, was not the same as being in nature. One artist discussed that after her residency her attempts to recreate her experiences with DNPP post-residency were unsuccessful; it was not possible for her to make another place become DNPP in her mind. It showed her that her memories and materials collected were productive for remembering the experience to produce works but she could not transpose that unique experience onto another place in order to relive it in totality through a recreated lived experience. She could fruitfully remember but not relive nor recreate her sense of experiencing in DNPP. Experience from place to place may be similar, but duplication or transference of experience from one place to another may be challenging, at best, depending on the differences and similarities between them. The effort to do so was not productive for this artist's work.

The opportunity to experience multiple landscapes within the residencies provided many different access points to nature. Artists in both programs generally desired access to a range of landscapes during their residencies. They, however, made use of whatever number of landscapes they received access to through planning or circumstances. Successful access was a relative concept, and artists in both programs viewed productive use of a single landscape as successful access. Successful did not necessarily mean satisfying. The TAC artists could have successful experiences through their access to nature that were also frustrating and unsatisfying in terms of their artistic goals.

Most of the DNPP artists indicated they did not *need* pristine protected areas, but it was periodic experiences with such places that allowed them a richer experience vocabulary to use in their work. One artist's actions contradicted her proclamations regarding her limited need for access to landscapes. She stated she did not require access to a large range of landscapes. The Murie cabin area in Denali, for example, was sufficient to meet her needs. Her actions, however, indicated otherwise, as she commented on the importance of traveling the length of the park road to explore different landscapes and search for

those elements of nature she sought. She also expressed her frustration when smoke from forest fires provided less-than-ideal environmental conditions for experiencing long-range vistas she had considered important to fulfilling her artistic goals for her residency.

So, what happens when the elements artists are intent on experiencing for the purpose of their art are not accessible? Does that preclude a useful experience with nature for the artist? Several of the artists in my study said no. Instead, it made for a different experience with unexpected elements and outcomes. Others exhibited frustration when conditions precluded their envisioned experiencing with nature. The artists noted or demonstrated that artistic work could be derived both from the presence or absence of elements during their experiences, that is, the bonding with or longing for a given element or experience.

DNPP artists remarked that both unanticipated as well as restricted access to a place could provide unplanned opportunities for broadening experiences with nature by expanding or constricting the places they experienced. As mentioned, smoke from forest fires is a frequent occurrence in Denali. Smoke creates different conditions for observing the environment—the vista is closer. The artists who found themselves in this situation observed different elements within the new conditions. They said they might not have noticed the immediate foreground view of willow bark ravaged by rabbits in the shadow of splendid views of Denali in clear weather conditions. In a smoke-filled environment the foreground elements became a point of interest and a new found knowledge for telling a different story. Again, artists in both residencies had to adapt their experiences and needs to accommodate given conditions to ensure productive experiences for their purposes.

5.5.2. Means of Access

Access to nature influenced the availability of opportunities for artists in both programs. It was a factor in how artists took advantage of and created experiences with nature (e.g., if they had a car they could drive to the beautiful sunset while it was happening). DNPP artists stated that less access could result in fewer opportunities for experience events and fewer resources collected.

The artists identified various ways of experiencing nature: conventional and non-conventional, active and passive. DNPP artists directly referenced the following general means of access to nature:

walking, hiking, climbing, driving, bicycling, visual, auditory and sensory observation, memory, re-enactment, boating, camping of all kinds (wilderness, campground, and car camping in all seasons), visiting natural places (e.g., lakes, parks, cottages, cabins), just being in nature (e.g., prairies, woods, beaches, ocean, rivers), swimming, fishing, backpacking, dog sledding, mountaineering, flying (in helicopters, small aircraft such as floatplanes), sightseeing and flightseeing, using all terrain vehicles, hunting, river rafting, guided wildlife viewing, kayaking, gardening, yard work, skiing, creating artworks *en plein air*, playing outside (as child and adult), filming, photographing, sketching, through the history of a place, through science, and through the art of others.

Roads, rivers, ocean, and sky served as access corridors for the artists. Transportation was key for accessing nature and place for artists in both programs. Transportation such as boats, cars, and planes logically afford faster access to distant places. All of the DNPP AIRs used the bus system to travel the park road and recognized the easy access it afforded them. All of the TAC artists participated in shore excursions to gain direct access to nature. These modes of transportation also allowed artists to capture events occurring in a timely fashion that they may have missed without them.

And if there was gonna be a beautiful sunset or sunrise, I only had one landscape I could do on foot. But in a car, I could run down the road and see this mountain and that mountain, and this valley, and I could do a lot in an hour (participating artist-in-residence).

Direct access, such as on foot or in small watercraft (e.g., kayaks), allowed artists a closer experience with nature that helped minimize the influence of their presence in the environment and reduced barriers to accessing it. The artists strove for a balance of increased access to a range of experiences and increased access to a depth of experiences.

Being in motion, experiencing nature through a barrier, and from a distance was, for some artists, a limitation to perceiving subtleties of sound, smell, temperature, animal activity, etc. For other artists being in motion was what allowed them to absorb what they observed. Desirable access was subjective.

I was sitting there still. You know, so I think there is a lot of value to planting yourself in a place and letting life come in, be around you, and interact with you. Especially other animals and birds and stuff because otherwise we just chase them away. We have to chase them down, we scare them, we have to use binoculars, scopes you know (participating artist-in-residence).

The Murie cabin in the DNPP residency program and the ship in the TAC program afforded participants the ability to access and stay in areas that would otherwise have been challenging or impossible. For the artists the ability to comfortably stay in a single location and have a home base allowed them to watch the daily activities of the surrounding wildlife with greater ease. The *Noorderlicht* allowed TAC participants safe access to unique and sometimes dangerous events in the environment, such as a group of polar bears feeding on a whale. The ship provided a safe vantage from which to observe this rarely witnessed event. This facilitation of access by the programs allowed artists to concentrate their resources on experiencing with the environment for the benefit of their art. Experiencing the flow of the environment through time and place for DNPP AIRs, and moving through time and place from a singular perspective for TAC participants, allowed both groups to develop senses of experiencing that were relational to access.

That was what was neat about actually staying in the cabin is, you are in one place and the life flowed past you. You know, the bears came down the valley or they came along the Toklat River. The caribou came down through the valley. And the eagles had certain patterns and everything had their patterns. And those patterns intersected with the location of the cabin and so you, kind of, got to watch this ebb and flow of life going on around you. Some were more regular and some were just like the first morning we woke up and the coyotes were circling the cabin. You know, we never saw them again (participating artist-in-residence).

There was juxtaposition between the artists' purpose for participating in the residencies to be closer to nature while at the same time appreciating protection from it (e.g., all of the DNPP and TAC artists appreciated protection from bears and other dangerous wildlife). One artist noted access to nature through the solitude of a tent on a glacier was a different experience than the VIP Murie cabin or painting *plein air* at a crowded visitor center. The artists noted surroundings and resources mattered. Amenities became part of the artists' definitions of access to nature as place.

Artists in both residencies appreciated the amenities that made the residencies comfortable and gave them easy access to remote areas. Most artists spoke fondly of knowing nature was "out there," and enjoyed visiting remote "wilderness," but also liked returning to safe hospitable shelter by means of a Zodiac, bus transportation, or personal vehicles. Some artists in DNPP admitted the park road served as a "security blanket" for them while at the same time stating it would have been nicer if the Murie cabin was farther off the road.

Staying in the Murie cabin in DNPP made for a "less intense" experience with the remote location in the park and provided protection from the bears and weather. The cabin provided space for the artists to be alone with no electricity or running water and only an outhouse. The artists noted that by wilderness standards, it was luxurious. The cabin served as a base from which the artists could immerse themselves in nature and escape day-to-day distractions while maintaining a comfortable living environment protected from the elements of the surrounding natural environment.

Some DNPP artists' cooperation with Camp Denali (the wilderness lodge within the DNPP boundaries at mile 89 of the Denali Park Road) was also a resource for artists to access more remote parts of the park beyond the Murie cabin and provided them access to people for the purpose of spreading the story of their experience through public presentations. Camp Denali had a "Special Emphasis Series" of lectures in which some of the DNPP AIRs made presentations after their residencies to share their experiences with the public who were visiting Camp Denali. This was an exclusive opportunity for the artists to stay at Camp Denali that visitors normally do not have access to without paying to stay at the lodge.

DNPP artists defined ideal access to nature as the best of all worlds in one experience. They wanted an experience that had a balance of amenities and hardship, isolation and company, protection and exposure to risk. They acknowledged that time in easily accessible nature often meant the presence of people in addition to animals and other elements of nature. Some artists expressed a desire for more access to remote nature and the resulting isolation and others found comfort in the security of not being alone.

Some artists noted understanding connections between people and place was also important for developing access to nature. Artists used other people as resources and knowledge-bearers as a means to gain access. DNPP artists noted the influence of other people on their access to nature and place throughout their lives. Relationships that influenced how they accessed nature included those with family and mentors, residency program and agency staff such as rangers and scientists, the scientific community in general, other artists, local people, and previous AIRs. The artists drew upon direct and indirect relationships to access place knowledge (e.g., access to other AIRs included reading entries of previous AIRs in the Murie cabin journal). Some of the DNPP artists commented that people gave life to nature—listening to other people’s stories about nature was to experience nature vicariously. People who had more knowledge of place (e.g., local people) and those who are familiar with place, provided insight that might have been otherwise inaccessible. For some artists, people were non-traditional means of access to nature.

DNPP artists from out of state commented on their quest to find “the true Alaska” and that to do this they needed to find “the true Alaskans” and hear their stories of living along the less traveled path in rural areas of the state “out in nature” (participating artist-in-residence). The artists felt this was a valuable way to understand the nature of Alaska. The artists limited their quest to the road system and rivers accessible by road. They spoke of this as a way of accessing “true Alaska.” These same artists also spoke highly of their access to the “peopled” aspect of DNPP. They had extremely high praise for the staff that provided access to the park. They praised the park bus drivers for their knowledge and ability to educate park visitors, thus providing visitors access to Denali, both literally and through knowledge dissemination.

Knowledge and understanding were forms of access to nature for the artists. Physical access to nature proved them with understanding of the elements of nature. DNPP artists identified increased access as a way to further develop their appreciation of nature. These means of access provided opportunity for the artists to be awed, inspired, and amazed by nature. The artists demonstrated the knowledge and the vocabulary developed through access lead to an increased vocabulary of place for them to use in their work.

Access to nature as children influenced DNPP artists' relationships with nature as adults. Time spent in nature as children influenced many of the DNPP artists to be drawn to nature as adults and affected how and what nature they accessed. They reminisced about their childhood time in the natural environment and said it provided a foundation for their close relationship with nature in adulthood. It influenced how and what nature they accessed. The artists expressed childhood experiences with nature could bias their adult relationships with nature both positively and negatively. Generally, they reflected on positive connections with nature, but in some cases, they remembered negative relationships, such as experiences with forest fires. An artist discussed playing outside as a child and how the experiences she had were formative for how she experienced nature as an adult. As a child, she formed strong connections to place because she had few barriers. She had access to explore and bond with nature without an agenda. She has maintained a deep bond with the smells and sights of the nature where she grew up and strove for a similar depth of sense of experiencing for other locations in nature. She noted that her sense of place is part of her sense of being.

The DNPP artists also discussed access in the context of the mental aspect of access—memory, recollection, imagination, and anticipation (i.e., anticipating returning to a place). They mentioned accessing the environment through their imagination and dream states. One artist noted a greater ability to imagine what it would be like to fly after experiencing hiking to remote bird nesting areas. She used memory, recollection, and the data she collected during her field experiences coupled with her imagination to compile scenes and feelings to express her vision of flight in her art.

Three of the DNPP artists who were residents of Alaska were regular visitors to Denali. They all commented that their residency time spent in the park was different from their previous experiences because of the increased access and resources the residency afforded them. It was a new means of access to a familiar environment. Five out of the nine artists interviewed from the DNPP program and none of the artists on the TAC trip had a history with the particular natural environment in which their residency took place. For twenty-one of the twenty-six people I observed or interviewed, this was the first time they had experienced the particular environment of their residency.

When discussing access in terms of familiarity with place, the DNPP artists identified insider versus outsider aspects of access to nature. They perceived insider access as being the type of access granted by invitation to an environment, such as when selected to participate in a program. They thought that insider access was more likely to be achieved by spending more time in a place and thereby become part of its community. In contrast, they generally considered outsider access as that which was available to an outsider just arriving in a place or moving through it instead of staying for a sufficient length of time to access deeper experiences. These constructs were not rigid, varied by artist, and appeared to be on a continuum. An artist familiar with or invited to a place could still consider their access to it as that of an outsider. For example, some artists who had spent extended periods of time in DNPP prior to their residency still considered themselves as having outsider access because of being new to the DNPP AIR program. They also viewed their access as being more limited than the access enjoyed by Denali community members. Others considered they had insider access as part of an elite group of artists-in-residence.

Self-determination can influence access. Each artist had plans for how they wanted to experience their residency program. Their self-determination to access the environment to meet their goals influenced the level of access to nature they achieved through opportunities afforded them through the programs. Artists also commented on how they sought access to nature tailored to meet their needs for their careers.

The artists used a range of methods to access nature through experiencing. They noted somaesthetic processes of accessing nature through awareness of sensory immersion in it. They referred

to the acts of experiencing nature and the acts of making art as means of access to nature. They connected with and accessed the environment through both the experiencing and the art-making process. Their sensory access employed physical, mental, and emotional components. The physical included the acts of doing, either in making or experiencing, and the resulting sensory recognition; for example, the sense of hiking as well as the resulting exhaustion, or the feel of paint being applied to canvas. The mental component included cognitive processing through mechanisms such as imagination, relaxation, or the presence of mind the artists reported accompanying an activity of experiencing place for art or act of doing art. Emotive results of sensory input that constituted alternative forms of access for the artists included aspects of experiencing nature and making art that produced changes in their mental state as a result of their emotive experiences, such as mental refreshment, calmness, fear, and the discord and synergy they experienced with nature.

I have dreams about the act of painting about sort of the physical dance I perform when I'm making paint and they are kinesthetic and tactile; I can feel the paint, I can feel my hands (participating artist-in-residence).

Tangible components of this access (e.g., sound, smell, touch, etc.) validated the artists' experience and provided evidence that the experience was actually taking place and thus gave it authenticity.

There were both detached or passive and involved or active means of accessing the natural environment for the artists—passive acts of observing from a detached location such as a car or cabin versus being active in an environment by hiking, climbing, walking, and physically connecting with it. To the artists, passive access was when scenery just passed by, for example on the buses at Denali, on the TAC ship as it was sailing, or looking out from an enclosed space, such as the Murie cabin. DNPP artists described passive access as being a detached experience that separated them from nature. One DNPP artist thought the prevalence of passive experiencing was a cause of disconnect from the land for many people and created a diminished understanding of nature. Direct access was important to this artist but she also noted detached experiences could be useful for gathering information for her artwork. Artists' differing conceptions of “detached” existed along a subjective continuum. What was considered detached

for one artist might be involved for another. For most DNPP artists, detached experiences did not have an equal value to that of involved experiences where they were out with nature. Many regarded even camera lenses or car windows as barriers that stood between themselves and a direct experience of the natural environment.

Most artists experienced both active and passive access to nature during their residencies. For most active experiencing was being out in the environment “doing something” and the ancillary experiences that result from that “doing” were passive components of the activity, such as, smelling, feeling, or hearing what was around them. Some artists considered viewing nature to be passive experiencing; others considered it active experiencing because they thought of observation as an active process. The exploration component of both passive and active experiencing was an important part of accessing the environment for the artists. The degree of active or passive access varied by artist and all employed a balance of the two, with both leading to bonding with place.

The TAC trip was organized around participants being active. The trip framework discouraged, and the administration openly criticized, participants’ passive experiencing with the environment. If the artists were not on shore excursions (being active), there was an expectation they generate works either physically or conceptually (i.e., be active) on the ship. The artists predominantly spent their time on the ship inside the cabin rather than out on the deck. Inside they relaxed, worked on conceptualizing pieces, and did art-making. One of the crew commented that most of the artists “spent ninety-nine percent of their time inside the cabin of the ship and only one percent outside.” The format of the residency placed a priority on accessing nature through shore excursions that were considered “project days.” Even with the program emphasis on activity, I observed the artists using a balance of both active and passive experiencing to serve their goals for accessing nature. Because of my efforts to capture observations of the artists on deck and during shore excursions, the same crewmember noted my time spent outside was the inverse of that of the artists.

5.5.3. Time as Access

Time in place was a means of access to nature for the artists. Sustained timeframes provided access to opportunities for immersion, and fleeting moments provided opportunities for knowing many places or aspects of nature. A length of time in place lead to new and different possibilities for lived experience and the observations associated with it. The artists reported time in a place allowed them to open up to place, respond to place, get beyond being overwhelmed with the novelty of place, and to go beyond superficial observations of place. Access by means of time facilitated transitioning to a different type of experience with place for them.

[I]t's just a huge difference, to be able to bond, drive around, walk around, experience the rhythm of day and night and then over a number of days. It's just, its the difference between a visit and an immersion even though the immersion was [only] 10 days, it was pretty intense so in that way it was much more than a visit. Much more, I would say (participating artist-in-residence).

Immersion in place over time provided the artists with increased potential opportunities of access within nature to do more. The more experiences they amassed, the more choosy they could become about what places they accessed. Over time, access became a selective process for them. The depth of experience that can accompany certain access with place mattered to many DNPP AIRs but how they defined depth varied. For some, just having access to the road in Denali along which they could travel deeper into the park was depth; others yearned for access to more remote areas of the park, off the road system. Depth of access provided an authenticity of experience for many of the DNPP artists. The TAC artists did not discuss this “authenticity” or “depth of experience” that access to nature might afford. It appeared that for them, having access to the remote natural environment through being competitively selected for the trip was sufficient authenticity and depth.

Artists in both programs noted a difference in their sense of place when accessing place by traveling through a place versus staying in a place. Many DNPP artists realized that staying longer

facilitated a greater sense of place though increased knowledge and bonding with nature whereas traveling through was more fleeting. They also noted traveling through an environment, however, could provide a broad perspective, which was useful. Broad perspectives provided context to individual places, for example, driving the road in DNPP and the overall expedition travels on the TAC trip provided the artists with context for individual locations. For a DNPP artist, driving the extent of the park road to see more of what was available in the park provided context to understand where they were within DNPP as a whole. This provided an overview of the park, which made her realize more poignantly how vast the park was, and how much the landscape changes, and how the weather can change quickly from area to area. Without access to this overview, she said she would not have experienced the context of the landscape as wholly.

More time in a place generally afforded the artists more access to nature. The ten-day length of the DNPP residency was short for some artists and just right for others. One artist preferred the shorter length of the Denali residency. She said that most residencies are too long for her to commit to, given her family obligations; the shorter residency in Denali was therefore feasible for her. Feasibility also equaled access to nature for the artists.

5.5.4. Barriers to Access

Barriers to access occurred in many forms for the artists (e.g., management and administrative policies), limited resources such as money or time, weather, environmental conditions, terrain, and personal abilities and preferences. Access can be easy or difficult, based on myriad factors.

Constraints to access were a subjective concept based on an artists' perception of their circumstances. Artists had different needs for mobility, which affected their access to environments. Staying near the Murie cabin in DNPP or the ship during TAC was not a constraint for some as they were, indeed, in the middle of a new environment, whereas for other artists these were just starting points for more extensive exploration. The artists generally perceived environmental conditions, such as weather, forest fire dangers or smoke, or polar bear risk that forced them to stay in a limited location, as restrictive

factors to access. Artists also mentioned individual lack of means of access (e.g., transportation or physical ability), as constraints to access.

Land management regulations or private access restrictions can limit or deny access to nature; these vary by the land management agency and land status. DNPP regulations limited artist activities and access in the park. Although park management allowed Denali AIRs use of their own vehicles, they were encouraged to use the park bus system, to reduce traffic on the park road. This limited the artists' flexible access to portions of the park. Participants on the TAC trip were prohibited from disturbing historical sites. Private cabins found on shore excursions were posted with "no trespassing" signs. Remoteness did not equate to open access to nature.

The time constraints of residencies affected the access artists had to the environment and what they could accomplish. Artists expressed that if they had more time they would have been less tied to the Murie cabin in Denali and the ship on the TAC trip. Barrier factors can be additive and act in tandem to limit access to an even greater degree. Some artists experienced frustration with limited visual access to the DNPP landscape due to smoky conditions. Without enough time for them to wait for the weather to change and smoke conditions to dissipate, they had a different access to the landscape than they would have had otherwise.

Inconsistent presentation of rules and regulations to AIRs in DNPP created different levels of expectations for access to the park and different levels of preparedness by the artists. For example, some artists brought less fuel than they would have, had they known that the restrictions on driving were not enforced. Others did not have access to collecting materials due to a lack of awareness of the need for collection permits prior to their residencies. During the TAC program, access to landing sites was inequitable and arbitrarily determined by the program administrator, thus creating differing access opportunities for participants. Participants' negotiating skills affected their access.

Each artist's access to nature depended on his or her skills, abilities, and knowledge. Having a pilot's license facilitated access to nature for one artist throughout her career. Comparatively, artists without such ability would be dependent on others or have to choose alternative means of access. The

same would be true for other individual artist's capacities. Some artists compensated for a lack of physical ability or technical skills by choosing nature with easy access. Artists in DNPP benefited from relatively unimpeded access throughout the park on the road. This was noteworthy for an artist who normally did remote backcountry expeditions for his artwork but was suffering from an injury. The program amenities of the cabin and bus system afforded this artist made the experience comfortable and easier than what the artist was normally accustomed to. The artist enjoyed these aspects of access and commented the residency was an experience of "un-roughing" it.

Safety precautions also restricted the artists' access to nature. In Longyearbyen on the TAC expedition, signage at the edge of town prohibited travel outside of the town on foot without a trained armed guide, due to the risk of polar bear attack. Being in the cabin at DNPP and on the ship during TAC was comfortable and provided a sense of safety but was more detached than being out in the environment. A need for safety in numbers, whether perceived or actual, affected access by encouraging group access to nature rather than individual for artists in Denali. As I previously noted, the TAC expedition required participants to access shore environments in a group due to safety concerns thus restricting access.

The artists also self-limited their own access to nature because of individual factors such as a lack of interest in or fear of an environment. Some artists recognized available access but chose not to use it. Personality also affected the artists' access. Those averse to risk made different decisions for accessing certain environments than artists who were not risk averse and vice versa. A recurring example among the artists regarding this issue was with respect to fear of bears—some artists noted being afraid of bears and did not access certain areas or chose to explore different environments altogether (e.g., places without bears, places protected from bears, or places inaccessible to bears). Resources can sometimes ameliorate barriers; for example, the use of armed guides during the TAC expedition minimized the risk of polar bears.

The constraints of life and its responsibilities also created barriers to accessing nature for the artists. Residencies provided a solution to this. Many artists used the structure of the residencies to find the time to access and experience an environment without their day-to-day distractions interrupting them.

Even though these residencies were not without their own barriers or challenges, they did facilitate the artists' access to nature by design.

CHAPTER 6: HUMAN-ENVIRONMENT RELATIONSHIPS—CONCLUSIONS

6.1: Summary

This research expands the understanding of cultural expression as it relates to experiences with the natural environment and provides insight on how the visual artists in the Denali National Park and Preserve and The Arctic Circle programs experienced with nature. Through this research, I examined the artists' processes of experiencing with nature. I sought to inform research across a broad body of knowledge through an interdisciplinary paradigm where the natural and social sciences and humanities converge.

I endeavored to increase the discourse and vocabulary used in the sciences supporting Ingold's (2011) call for the reversal of what he terms the "logic of inversion." He argues this as being when "the field of involvement in the world, of a thing or person, is converted into an interior schema of which its manifest appearance and behavior are but outward expressions." That is, compartmentalizing and separating component pieces of something from the world in which it exists and examining it from a detached external perspective. Increasing the balance of non-positivist approaches such as phenomenological inquiry with "inverted" positivist approaches can expand the scientific examination of lived experience and help to "reverse inversion." An inclusively broad perspective can facilitate an expanded knowledge of our global systems. My goal was to examine artists' experiences with nature to elucidate a little-studied sector of nature use and illuminate aspects of human-environment relations to contribute to a broad understanding. The artists with whom I collaborated worked in various types of media, had diverse artistic backgrounds, and had experiences with different natural environments over time. There was much variation in how they each used the information they gathered from the natural environment for their individual purposes.

There are many different levels at which to examine experiences with nature. At a macro level, all the artists were similar in that they were artists having experiences with the natural environment during their residencies, recording it, and producing artwork. By examining artists' experiences at a refined level,

I revealed nuances that explained the macroscopic view in detail. Experiencing nature was a complex individual process for the artists. Description of their experiencing was therefore dependent on what experiences the artists shared. It was subjective. It was interpretable.

My research focused on how the visual artists in the DNPP and TAC residency programs translated their experiences with the natural environment into art. The data I collected were primarily focused on the artists' experiences with nature in these Arctic and sub-Arctic residency programs but also included their previous experiencing with nature. I used all their experiences collectively to understand their experiences with the natural environment as a whole. The intertwined nature of the data identified through the individual research questions made evident the nuanced concepts of the findings. For the DNPP and TAC artists, experiencing was an integrated system, not a collection of components I could easily isolate and describe individually.

The artists noted that the experiences they have had during their life and the personal aspects of who they are had accumulated over time to make them the artists they are. In this way, all the artists I interviewed referenced the aggregative aspect of experiencing that my experiencing formula captured⁸. Again, the formula states that experience events are influenced by individual situational variables and aggregate over time to produce new experiencing events which in turn form the basis for future experiencing, and so on. Data relating to my experiencing formula occurred in all the data sources. This demonstrated the prevalence in the data of my theory that experience events build over time according to influence variables. I analyzed the data from the perspective of this inclusive multivariate formula using qualitative techniques to describe the broad complex process of artists' experiences placing the research in an interdisciplinary framework. With this analysis framework, I used the experiencing formula to interpret the data and both isolate and combine themes across the research questions.

The artists who participated in my research experienced the environment in which their residency took place through a process of contextualizing their experiences to make sense of them in context of one another and also within the whole of their lived experiences. As I noted, experiencing was an individual

⁸ See Chapter 2 for the experiencing formula.

act for the artists but, as different as their experiences were, the commonality between them was that each artist experienced the natural environment in their own unique way. Experiences that were specific to each participant aggregated over their lifetime to form a body of personal knowledge, with each relevant experience informing the next. Beyond this individuality of experiencing, there were commonalities shared across the individual artists. Perceptions and experiences at a generic level in the experiencing formula represent these commonalities and the influence variables and the resulting experience events represent the individuality of experiencing.

The data supported the existence of various influence variables affecting artists' experiences. For example, the participating artists' affinity for the natural environment as a source for making art was but one influence variable. Numerous variables such as each artist's interests, personality, mood, reactions to a given situation, how they related to their surrounding environment, whether the conditions of the environment were favorable or unfavorable for them, etc. arose in the data. The different factors of a given artist's situation, for example, on the ship, whether or not a participant was susceptible to seasickness or whether the seas were rough enough for the onset of seasickness, all influenced their experience. If any of the variables change, the overall experience changes.

DNPP artists reported nature furnished the context in which they could discuss how the elements of their lives were connected to the world and how the two unfolded. For visual artists in both programs, relating their experiences to nature during their residencies was a matter of seeing beyond the obvious, gathering information, synthesizing their experiences within the totality of their lived experience, and expressing the result visually.

Artists' experiences with nature were seminal. In my research I found many similarities to Ingold's (2011) ideas about how a "meshwork" relates all that we are and all that we do as humans to move through the world. The "meshwork" exemplifies the interconnectedness of all a person's experiences through time and space. Nature had intrinsic importance and was vitally important in sustaining many of the visual artists in both residency programs, not just economically through the eventual sale of their artwork but at a core level basic to who they are. They relied on the transformative

potential of nature; they, in turn, were themselves an identifiable component part of nature's holistic living system. The large number of artists who incorporate nature in their art in some fashion, as well as and the long history of the art-nature connection as evidenced by the history of Western art, indicates this connection is widespread. This research provides a glimpse into the process of how several of the artists, who are members of the nature user group, experience with the natural environment.

The visual artists I worked with were able to communicate expressively, not only through their art but also verbally, as they displayed a depth of information and knowledge and gave voice to their unique perspectives and insights. I was pleasantly surprised to find I developed an immediate rapport, which turned our communication into dialogue that was productive, engaging, and insightful. Neither group of artists treated me as an outsider in our interactions or in the dialogues between us. Both groups of artists acknowledged my ability to relate to the creative process, which advanced our conversations. They commented that this was unusual compared to most people outside the art community, with one TAC artist specifically noting that, "I was not like the other scientists." This connection facilitated the depth of data I was able to collect.

The artists often responded with more information when discussing the esoteric research questions, such as those dealing with sense of experiencing, than they did when answering the more direct questions, such as those relating to definitions of and access to nature. I was pleased to find my concerns that some themes of inquiry would be too ambiguous to elicit articulate responses were ill-founded.

My study has taken research on human-environment relations incrementally closer to a broader understanding of both the specific and general relationships between people and nature. Primary findings from my research include:

- The artists experienced nature through experiencing events that were cumulative and iterative, expressed in the experiencing formula:

$$E(n) = P(C(n), IVAR_n) + \sum_{x=1}^{n-1} E(x)$$

- The artists' experiences with nature were individual—a commonality among the artists was the individuality of their experiencing.
- The artists' experiences with nature were situational.
- The artists' experiences with nature were both active and passive.
- The artists experienced the environment with purpose.
- The artists experienced nature to gather various resources for their work.
- The primary roles of nature for the artists during the residencies were to supply them with inspiration, physical or reference materials, or a place to situate their works.
- The artists encountered both tension and synergy in nature while gathering resources for their work.
- During the residencies, nature was a place for journey and exploration for the artists.
- The artists employed both stepwise and individual general processes of experiencing with the natural environment to operationalize their use of nature.
- Two different residency programs (TAC and DNPP) could result in similar processes of experiencing for the visual artists.
- The DNPP artists' process of experiencing involved the meaning of the journey through their lived experience with nature.
- The artists sought to communicate their experiences with nature through their art, not to duplicate nature in their art.
- The artists' process of translating their experiences with nature into art could be equated to learning a language to communicate with others.
- The artists tell their story of place through their sense of experiencing with place.
- Many of the artists considered people as resources that facilitated experiencing with nature.
- The artists were not concerned with defining nature or nature terminology.

- The artists accessed nature directly and indirectly through both physical and mental means.

6.2: Conclusions

Nature can be a source of inspiration, challenge, and tension for artists. It may be a place to make art or subject matter with which to work. The role of nature for all the artists at an individual level was unique. For the groups as a whole, it was integral to who many of them are as artists. Many gravitated to the natural environment for inspiration, for natural materials, and visual references from which to make art. They used their cumulative experiences with the natural environment during their residencies to produce art. All the DNPP artists and many of the TAC artists sought out nature with the intention of making art from their experiences. These artists wanted to have experiences with it and make meaning from those experiences for themselves and to share with others. The visual artists' culture, which placed a high importance on artistic purpose and goals, appeared to outweigh other types of potential cultural influences (e.g., nationality) on their experiencing with nature.

Certain artists forge relationships with nature and place to use as a focus for their artwork to provide content for their visual processing of their lived experience. Nature provided these artists a framework within which to work during their residencies. Experiencing with nature provided the artists with a language for expressing themselves. Being in the natural environment and experiencing a habitat along with other species gave them a deeper appreciation for nature, a greater understanding of it, revealed their own tensions experiencing with nature, and created awe and inspiration for a richer vocabulary of place. The remote environments were harsh at times and made evident to the artists the challenges of working in nature. They discovered that nature is not always bucolic and accommodating. By experiencing with a range of natural environments, they learned a language of place that they seated in context along a continuum of their own sense of experiencing with nature (for more information on the intersect of language and place see Basso (1996)).

I argue that nature can provide a platform for the possibility of change, action, and education through artists' engagement of diverse audiences on issues regarding the natural environment. My research illustrates that artists may give nature voice and engage audiences for the purposes of promoting knowledge, sustainability, education, and the need for conservation, preservation, and environmental science, which can address human-environment relations with nature. Artists can be stewards of the natural environment and its many landscapes. They can support the resiliency of the environment.

I suggest, through the process of artists' collaborative experiences with nature and the sharing of those experiences, a transformation of the public's attitude toward the appreciation of the environment may take place. Over the years, the literature of various disciplines has discussed how experiences with nature can help vest people in the well-being of nature (see, e.g., Kaplan and Kaplan 1989, Sobel 2008, Nash 2001, Wilson 1984). Artists' experiences with nature may not only expand their own understanding of the natural environment, but their art may also introduce their audiences to alternate modes of engagement with nature to increase the audience's knowledge and awareness of nature as well (for nature as art and process see Andrews (1999, 177-199)).

Spending time in nature helped the artists in my study break down barriers of perception (i.e., how they viewed their surroundings) by providing opportunity for immersion in place and time. The process of experiencing nature included both adapting to challenges and taking advantage of opportunities that were presented to them or that they sought out. Over time, this facilitated an integration of focus with open-mindedness, enabling them to experience more aspects of their surroundings. It was the combination of time, bonding with place, acknowledgment of the discordance between themselves and nature, and enhanced skills of observation that the DNPP and TAC artists indicated resulted in a transformative experience. For these artists, experiencing nature not only contributed to their work, it also enriched their lives.

The more we understand how people have experiences with their surroundings at a procedural level, the more we can understand the impact our individual and collective experiences can have on the world we experience. I suggest the examination of process and sense of experiencing, of the kind I

engaged in with my research, may be as—if not more—important than the study of sense of place. The phenomenological approach I employed allowed for the identification of variation among group members and also illustrated the common aspects of experiencing that the DNPP and TAC artists purposefully used to create their art. The nuances I identified in the data, taken in aggregate, resulted in findings with specific illustrations of broader thematic discussions.

Two different artist residency programs centered on nature experiences can result in similar processes of experiencing for visual artists. Although I found artists' specific experiences may be individual and unique, their overall process of experiencing may be generalizable. This is illustrated using my experiencing formula framework, where overall experiencing and perceiving are represented in broad general terms, and the experience event itself is represented as unique. If these artists' general structure of experiencing is typical of how other people experience, the experiencing formula may be generalizable to other populations. Based on a synthesis of my findings, I theorize that my experiencing formula, which generalizes unique experiencing across the artists in this study, is a viable framework for representing the experiencing process for the purpose of describing human-environment interactions in general.

The degree to which their unique experiencing with nature influenced the DNPP and TAC artists varied. What was life-altering for one artist could be commonplace and standard for another. There was no single answer to how the artists experienced the natural environment. Due to the infinite variables that constitute experiencing, I do not proclaim to have described how all artists experience the natural environment. I attempted to describe generalities as represented through my experiencing formula, which may be extrapolated to a generic understanding of experiencing by grounding them in illustrations of the refined examination of these artists' experiences with nature. The data provided empirical support for my experiencing formula that demonstrates the relationships between variables of experiencing. Recalling the formula:

$$E(n) = P(C(n), IVAR_n) + \sum_{x=1}^{n-1} E(x)$$

Where:

- n is the current experiencing event
- $E(n)$ is the complete experiencing at event n
- $P(C(n), IVAR_n)$ is the perception function at event n and is a function of:
 - the cognition function at event n , $C(n)$
 - influence variables at event n , $IVAR_n$
- and $\sum_{x=1}^{n-1} E(x)$ is the summation of previous experiences from the first experience ($x = 1$) to the event preceding the current event ($x = n - 1$)

That is, a person's current experience event (the experience he or she is having at the present time) equals his or her current perception, which includes the cognition process and various possible influences on his or her perception (e.g., culture, gender, role, etc.), plus the summation of all his or her prior experiences preceding the current experience event.

A participating artist noted one cannot describe experiencing in its totality because there are infinite possibilities. I propose my experiencing formula may, however, be a viable mechanism for other disciplines to use as a framework to describe in general terms how other groups in different environments experience.

We can benefit from understanding how marginalized groups, such as artists, experience with natural environments and how artists may communicate an aesthetic environment to other user populations. Artists can be the “other” culture studied in anthropology to shed light on this issue. The more we understand how various groups have experiences with the natural environment, the more we will understand nature and its uses and better incorporate a greater variety of needs for resource use and planning, where feasible.

Nature is well-suited as a bridge between the sciences and the arts. Artists can tell the environmental story of our times—their art culturally reflects what is occurring in society. Jing (2015)

reports that a six-year-old child in China has never seen white clouds or blue sky on a regular basis. Perhaps we should not take for granted the possible contributions to society of even simple representational narratives of artists, such as white clouds or blue sky, and the impact they could have on global environmental dialogues and, ultimately, conditions. The artists in my research valued the opportunity to convey the stories of their experiences to others. Translating their experiences socially through their artwork gave meaning to their experiences and provided a potential means of engagement with their experiences for others.

6.3: Limitations of the Study

Not all artists use the natural environment to create art. It was beyond the scope of my research to investigate all artists' relationships with all environments or conduct a detailed investigation of artists' specific lack of relationships with the natural environment. Through observation, listening to their recollections, and having discussions with the participating artists, I investigated how they had experiences with the natural environment. I was interested in how the artists perceived their experiences and how they used these perceptions to process their experiences with nature for use in their artwork; I was not concerned with whether they accurately reported their experiences with nature. My findings are not necessarily universal or completely generalizable but may be applicable to human-environment relations in general.

I used my purposefully designed sample to provide a depth of descriptive data. The most obvious limitation was that it was not statistically generalizable because of the non-probability purposive sampling scheme. The interpretative phenomenological analysis process, which offered an in-depth microanalysis of the phenomena in question, provided a depth of data not realistically possible to collect from a larger sample. The results were not generalizable to a population; rather they were an interpretation of this particular group of participants' lived experiences, which may inform a broader perspective on the human condition. Larger-scale studies might develop further insights into particular cultural influences on artists' experiences with nature and, with a larger sample and diversified environments, may shed light on the broader applicability of this research.

The artists' desire to experience the natural environment through participating in residencies to focus their artwork was a self-selection bias in the study. I used this bias to focus the research to achieve an in-depth level of data collection. This bias, however, further illustrates that I cannot extrapolate my results to all visual artists. I interpreted and presented the data as the lived experiences of the participating groups of artists. I minimized researcher bias in selecting the purposive sample by inviting all the DNPP program artists during the fieldwork period to participate and by observing all the artists on the TAC expedition. Unknown biases at work in the participant application or agency selection processes may have affected the sample. The location, conditions, and organization of each residency likely affected the types of artists each program attracted.

Participant observation was not possible in the group of DNPP artists with whom I conducted the in-depth interviews. In-depth interviews of the TAC artists and participant observation of the DNPP artists would have provided greater triangulation of the data. Participant observation of the DNPP artists would have also biased the data by influencing the experiences I was examining so this would not have been a practical solution to this limitation.

The ethnographic nature of the in-depth interviews allowed for variation among them. I harnessed this variation to focus the data collection on the research themes while simultaneously allowing the participants to direct the course of the inquiry. Variation in interpretation of common vocabulary (e.g., nature, natural environment, art, etc.) across participants was also a potential source of variability in the data collected and their interpretation. I limited interviewer bias by using only one interviewer.

I attempted to minimize the aforementioned limitations through the analysis of peripheral data and use of the resulting triangulation by limiting the findings to the sample groups, and with the proposal of only limited theoretical generalizations from the study. I suggest the level of detail to which I delved generated a substantial depth of data that may illuminate human-environment relations beyond the boundaries of the purposeful sample of my inquiry—artists and the natural environment.

6.4: Implications of the Study

My findings may apply to a general understanding of human-environment relations and how people experience. Enhancing our theoretical understanding of human-environment relationships has academic and practical applications in several disciplinary areas, most particularly: anthropology, natural resource management, conservation, preservation, and stewardship, environmental science, environmental aesthetics, and the humanities. Managers, scientists, creative people, and others working at the nexus between disciplines, management needs, and ecological and social systems must share knowledge and endeavor to better understand how people exist within nature so that we may address ever-increasing issues of environmental concern.

The identification of the broad spectrum of demonstrated interdependence of environmental and social systems has the potential to inform land management. Schroeder notes that artists, not only visual artists “represent a dimension of the human experience of forests that is often neglected in forest planning” (Schroeder 1996, 23). Williams and Stewart (1998, 20-21) also note one reason for the expanding appeal of the concept of sense of place is “that it captures the rich variety of human relationships to resources, lands, landscapes, and ecosystems that multiple-use utilitarianism and other earlier approaches to management failed to include.” My research effort attempted to inform these concerns and identifies artists as a user group that can help further our understanding of nature use.

The artist and nature collaborations I discuss here, and those between artists and various other organizations acknowledge the importance of promoting these partnerships.⁹ With even broader application, science may further embrace art as a means of experiencing, communicating, and perceiving the environment for both artists and audiences, which may further its efforts to understand the sustainability of the global natural environment. The motivations, however, for these collaborations on the part of both agencies and artists should not be overlooked. They both have agendas to suit their needs,

⁹ For example, see programs of the the US Forest Service, Long Term Ecological Research sites, the National Association of Marine Laboratories, the Organization of Biological Field Stations, The Nature Conservancy, The Center for Art and Environment, the International Polar Year, the National Science Foundation, and Cape Farewell.

and this is inherent in program design and the works of art produced and displayed. The outcomes of such collaborations reflect the cultures within which they are produced and to whom they are targeted.

My research shows there is a culture of artists who work within nature to share their story of experiencing with it. It is the artists who choose to tell these stories that not only have an opportunity to share the Picturesque and the Sublime (see Andrews 1999, 129-149) with others but also provide other people with alternate ways of experiencing nature. Artists can explore the interface of art and environment to narrate human-environment relationships. They can serve critical roles as educators, provocateurs, and mediators. Through their experiences, skills, and access to the public they can relate critical issues and be a conduit for experiential information to inform society's understanding of nature.

The implications for my research are twofold: first, it provides a schema for describing human experience through the experiencing formula framework, with potential applicability for a variety of disciplines; secondly, the specificity of my work with the artists provides a depth of information about how these visual artists process their experiences with the natural environment. As such, these findings can inform our understanding of the trend witnessed in the past decade of artists, through collaborative efforts, becoming more actively involved with issues relating to science in general and the natural sciences and scientific inquiry, in particular.

6.5: The Future

Further research on process and sense of experiencing would be valuable to develop additional critical thinking in the broad intellectual community in order to promote seamlessly integrated interdisciplinary and cross-cultural communication that discusses how we live in our world as a whole and not as a sum of its parts. This research provides the foundation for the broader application of an examination of experiencing. The influences and interconnectedness of the various cultures and group agendas (e.g., artist, residency administration, land management agency, land manager, urban, rural, regional, national, and political) made evident in this research are important to explore more deeply to understand the interplay among culture components and to continue examining the complex web of human-environment relationships.

To promote broader input for the on-going nature dialogue in an interdisciplinary scientific community, it would prove worthwhile to conduct further examinations of how marginalized user groups experience with nature to ensure various disciplines use accurate information to understand the diversity of how people experience nature.

Artists can add emotion to science and make it more personal, providing a way for people to connect with both art and environment that may work better than traditional means of scientific outreach. The greater variety of tools we use to communicate our science, the larger the audience we may engage. Artists can provide another way for the scientific community to address as large an audience as possible to increase the public's awareness of the natural environment and expand the dialogue about nature. Audiences not attuned to scientific discourse may better connect with the alternative format of artists' messages of nature. More research on the impact of such methods on audiences is also necessary.

Researchers in various disciplines need to continue to broaden research to investigate the diverse groups using the natural environment and how to build a more complete understanding of our global system, so that people and nature may thrive as healthy global social-ecological systems. Further examination of the role the humanities can play, as a vital actor in our social-ecological systems, is an imperative for a holistic understanding. I proffer that an experiencing framework of human-environment relations may have a place in resilience thinking (Folke et al. 2010), where resilience, adaptability, and transformability work in concert within social-ecological systems to aid our future transformation as the earth system trends from the Holocene into the Anthropocene era.

Artists can make nature and science a part of everyday life for people—lived experience for everyone. They have the potential to make the story of nature heard throughout the world: they can make the story a constant hum that, over time, may become recognized by society and contribute to a sustainable long-term interpretation of nature. This is an important role artists can play in our lasting ecological consciousness.

LITERATURE CITED

- Alaska Geographic. "Denali Artist-in-Residence Program: History." [Web page]. Alaska Geographic Accessed September 27, 2015. <https://www.alaskageographic.org/static/165/artist-in-residence>.
- Alaska Geographic. 2009. Knowledge Informs Art: Drawing Inspiration from Denali In *Field Seminar Course Description*. Anchorage: Alaska Geographic.
- Andrews, Malcolm. 1999. *Landscape and Western Art, Oxford history of Art*. Oxford: Oxford University Press. Book; Internet Resource Date of Entry: 20000722.
- Appleton, Jay. 1997. "Towards an Aesthetic for Norbury Park." In *Arcadia Revisited: The Place of Landscape*, edited by Vicki Berger and Isabel Vasseur, 58-79. London: Black Dog Publishing Limited.
- Ardoin, N. M. 2006. "Toward an Interdisciplinary Understanding of Place: Lessons for Environmental Education." *Canadian Journal of Environmental Education* 11:112-126.
- Arnheim, Rudolf. 1969. *Visual Thinking*. Berkeley: University of California Press.
- Auping, Michael. 1983. "Earth Art: A Study in Ecological Politics." In *Art in the Land: A Critical Anthology of Environmental Art*, edited by Alan Sonfist, 92-104. New York: Dutton.
- Babbie, Earl. 1992. *The Practice of Social Research*. Sixth ed. Belmont, CA: Wadsworth Publishing Company.
- Baker, Elizabeth C. 1983. "Artworks on the Land." In *Art in the Land: a Critical Anthology of Environmental Art*, edited by Alan Sonfist, 73-84. New York: Dutton.
- Basso, Keith H. 1996. *Wisdom Sits in Places: Landscape and Language Among the Western Apache*. Albuquerque: University of New Mexico Press.
- Berger, Vicki, and Isabel Vasseur. 1997. *Arcadia Revisited: The Place of Landscape*. London: Black Dog Publishing Limited.
- Berleant, Arnold. 1993. "The Aesthetic of Art and Nature." In *Landscape, Natural Beauty and the Arts*, edited by Salim Kemal and Ivan Gaskell, 228-243. Cambridge: Cambridge University Press.
- Berleant, Arnold. 1997. *Living in the Landscape: Toward an Aesthetics of Environment*. Lawrence: University Press of Kansas.

- Berleant, Arnold, ed. 2002. *Environment and the Arts: Perspectives on Environmental Aesthetics*. Aldershot, VT: Ashgate.
- Bernard, H. Russell. 2002. *Research Methods in Anthropology: Qualitative and Quantitative Approaches*. 3rd ed. Walnut Creek, CA: AltaMira Press.
- Boas, Franz. 1887. "The Occurrence of Similar Inventions in Areas Widely Apart." *Science* 9 (224):485-486.
- Bourdieu, Pierre. 1993. *The Field of Cultural Production: Essays on Art and Literature*. Edited by Randal Johnson, *European Perspectives*. New York: Columbia University Press.
- Bowden, Ross. 1992. "Art, Architecture, and Collective Representations in a New Guinea Society." In *Anthropology, Art and Aesthetics*, edited by Jeremy Coote and Anthony Shelton, 67-93. Oxford: Clarendon Press.
- Breckler, Steven. 2010. "They Saw a Study: Clinicians Do Rely on the Science." American Psychological Association. <http://www.apa.org/science/about/psa/2010/01/study.aspx>.
- Brown, Julia, ed. 1984. *Michael Heizer: Sculpture in Reverse*. Los Angeles: The Museum of Contemporary Art.
- Carlson, Allen. 1993. "Appreciating Art and Appreciating Nature." In *Landscape, Natural Beauty and the Arts*, edited by Salim Kemal and Ivan Gaskell, 199-227. Cambridge: Cambridge University Press.
- Carlson, Allen, and Arnold Berleant. 2004. *The Aesthetics of Natural Environments*. Peterborough, Ont.: Broadview Press.
- Carpenter, Jonathan. 1983. "Alan Sonfist's Public Sculptures." In *Art in the Land: a Critical Anthology of Environmental Art*, edited by Alan Sonfist, 142-154. New York: Dutton.
- Carroll, Noel. 1993. "On Being Moved by Nature: Between Religion and Natural History." In *Landscape, Natural Beauty and the Arts*, edited by Salim Kemal and Ivan Gaskell, 244-266. Cambridge: Cambridge University Press.
- Chapman, Ross J. 2002. "Exploiting the Human Need for Nature for Successful Protected Area Management." *The George Wright Forum Journal* 19 (3):52-56.
- Charmaz, Kathy. 2006. *Constructing Grounded Theory: A Practical Guide Through Qualitative Analysis*. Los Angeles: Sage.

- Cheng, A. S., L. E. Kruger, and S. E. Daniels. 2003. "'Place' as an Integrating Concept in Natural Resource Politics: Propositions for a Social-Science Research Agenda." *Society and Natural Resources* 16:87-104.
- Conniff, Gregory. 1995. "Landscape Is a Point of View." In *Landscape in America*, edited by George F. Thompson, 275-286. Austin: University of Texas Press.
- Coote, Jeremy. 1992. "Marvels of Everyday Vision: The Anthropology of Aesthetics and the Cattle-Keeping Nilotes " In *Anthropology, Art and Aesthetics*, edited by Jeremy Coote and Anthony Shelton, 245-273. Oxford: Clarendon Press.
- Coote, Jeremy, and Anthony Shelton, eds. 1992. *Anthropology, Art and Aesthetics*. 281 vols. Oxford: Clarendon Press.
- Craik, Kenneth, H. 1986. "Psychological Reflections on Landscape." In *Landscape Meanings and Values*, edited by Edmund Penning-Roswell, C. and David Lowenthal, 48-64. London: Allen and Unwin.
- Cronon, William. 1996. *Uncommon Ground: Rethinking the Human Place in Nature*. New York: W.W. Norton & Co.
- Daniel, Terry, C., and JoAnne Vining. 1983. "Methodological Issues in the Assessment of Landscape Quality." In *Human Behavior and Environment*, edited by Irwin Altman and Joachim F. Wohlwill. New York: Plenum Press.
- Darley, Gillian. 1997. "Norbury Park--The View Out." In *Arcadia Revisited: The Place of Landscape*, edited by Vicki Berger and Isabel Vasseur, 42-53. London: Black Dog Publishing Limited.
- Davidson-Hunt, I., and F. Berkes. 2003. "Learning as You Journey: Anishinaabe Perception of Social-ecological Environments and Adaptive Learning." [Online Journal]. *Conservation Ecology* 8(1): 5. <http://www.consecol.org/vol8/iss1/art5/>
- DeLue, Rachael Z., and James Elkins, eds. 2008. *Landscape Theory*. 7 vols. Vol. 6, *The Art Seminar*. New York: Routledge.
- Denali National Park and Preserve. "Denali Visitor Information: Artist-In-Residence Program." National Park Service Accessed August 3, 2006. <http://www.nps.gov/dena/getinvolved/arts-program-history.htm>.
- Dewey, John. 1958. *Experience and Nature*. New York: Dover Publications, Inc.

- Elkins, James. "Report on the Book *Landscape Theory*." Academia Accessed October 31, 2015.
http://www.academia.edu/163424/On_the_Book_Landscape_Theory_English_.
- Feld, Steven, and Keith H. Basso. 1996. *Senses of Place, School of American Research Advanced Seminar Series*. Santa Fe, N.M.: School of American Research Press.
- Feltskog, E.N. 1995. "The Range of Vision: Landscape and the Far West, 1803 to 1850." In *Landscape in America*, edited by George F. Thompson, 75-92. Austin: University of Texas Press.
- Firth, Raymond. 1992. "Art and Anthropology." In *Anthropology, Art and Aesthetics*, edited by Jeremy Coote and Anthony Shelton, 15-39. Oxford: Clarendon Press.
- Fisher, John. 2005. "Environmental Aesthetics." In *The Oxford Handbook of Aesthetics*, edited by Jerrold Levinson, 667-678. New York: Oxford University Press.
- Folke, Carl, Stephen R. Carpenter, Brian Walker, Marten Scheffer, Terry Chapin, and Johan Rockström. 2010. "Resilience Thinking: Integrating Resilience, Adaptability, and Transformability." *Ecology and Society* 15 (4):20.
- Gamble, John. 1995. "Landscape in Motion." In *Landscape in America*, edited by George F. Thompson, 251-260. Austin: University of Texas Press.
- Ganapathy, Sandhya. 2013. "Imagining Alaska: Local and Translocal Engagements with Place." *American Anthropologist* 115 (1):96-111.
- Garbarino, Merwyn S. 1983. *Sociocultural Theory in Anthropology: A Short History*. 2nd ed. Prospect Heights, IL: Waveland Press, Inc. Original edition, 1977. Reprint, 1983.
- Geertz, Clifford. 1973. *The Interpretation of Cultures*. New York: Basic Books.
- Gell, Alfred. 1992. "The Technology of Enchantment and the Enchantment of Technology." In *Anthropology, Art and Aesthetics*, edited by Jeremy Coote and Anthony Shelton, 40-63. Oxford: Clarendon Press.
- Glaser, Barney G., and Anselm L. Strauss. 1967. *The Discovery of Grounded Theory: Strategies for Qualitative Research*. Edited by Howard S. Becker. Chicago: Aldine Publishing Company.
- Gobster, Paul. 2012. "Scientists and Staff: Paul Gobster." USDA Forest Service, Northern Research Station, Last Modified February 15, 2012. http://nrs.fs.fed.us/people/gobster_pubs.

- Grande, John K. 1994. *Balance: Art and Nature*. Montréal: New York.
- Grande, John K. 2004. *Art Nature Dialogues: Interviews with Environmental Artists*. Albany: State University of New York Press.
- Gussow, Alan. 1972. *A Sense of Place: The Artist and the American Land*. Washington, D.C.: Island Press.
- Gussow, Alan. 1995. "Beauty in the Landscape: An Ecological Viewpoint." In *Landscape in America*, edited by George F. Thompson, 223-240. Austin: University of Texas Press.
- Halprin, Lawrence. 1995. "Nature into Landscape into Art." In *Landscape in America*, edited by George F. Thompson, 241-250. Austin: University of Texas Press.
- Heerwagen, Judith, H., and Gordon Orians, H. 1993. "Humans, Habitats, and Aesthetics." In *Biophilia Hypothesis*, edited by Edward Wilson, O. and Stephen Kellert, R., 138-172. Washington, D.C.: Island Press.
- Hirsch, Eric, and Michael O'Hanlon, eds. 1995. *The Anthropology of Landscape*. Oxford: Clarendon Press.
- Howarth, Jane. 1997. "A Railway Runs Through It." In *Arcadia Revisited: The Place of Landscape*, edited by Vicki Berger and Isabel Vasseur, 138-153. London: Black Dog Publishing Limited.
- Hulings Bleicken, Janet 1995. "Second Growth: Changing Views in New England." In *Landscape in America*, edited by George F. Thompson, 205-222. Austin: University of Texas Press.
- Hull, R., Bruce, and David Robertson, P. 2000. "The Language of Nature Matters: We Need a More Public Ecology." In *Restoring Nature: Perspectives from the Social Sciences and Humanities*, edited by Paul Gobster, H. and R. Hull, Bruce, 97-118. Washington, D.C.: Island Press.
- Hunsaker, Scott. 1992. "Toward an Ethnographic Perspective on Creativity Research." *Journal of Creative Behavior* 26 (4):235-242.
- Ingold, Tim. 1992. "Culture and the Perception of the Environment." In *Bush Base, Forest Farm: Culture, Environment, and Development*, edited by E. Croll and D. Parkin, 39-56. London: Routledge.
- Ingold, Tim. 2000. *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*. London: Routledge.

- Ingold, Tim. 2011. *Being Alive: Essays on Movement, Knowledge and Description*. London: Routledge.
- Irwin, Altman, and Joachim F. Wohlwill, eds. 1983. *Behavior and the Natural Environment*. 7 vols. Vol. 6, *Human Behavior and Environment: Advances in Theory and Research*. New York: Plenum Press.
- Jing, Chai. 2015. "Under the Dome--Investigating China's Smog." [Video]. YouTube, Last Modified March 1, 2015. <https://www.youtube.com/watch?v=T6X2uwIQQQM>.
- Kant, Immanuel. 1951. *Critique of Judgement*. Translated by J.H. Bernard. New York: Hafner.
- Kaplan, Rachel, and E.J. Herbert. 1988. "Cultural and Sub-cultural Comparisons in Preference for Natural Settings." *Landscape and Urban Planning* 14:291-293.
- Kaplan, Rachel, and Stephen Kaplan. 1989. *The Experience of Nature: a Psychological Perspective*. Cambridge: New York, NY.
- Kaplan, Rachel, Stephen Kaplan, and Robert L. Ryan. 1998. *With People in Mind: Design and Management of Everyday Nature*. Washington, D.C.: Island Press.
- Kaplan, Rachel, and J.F. Talbot. 1988. "Ethnicity and Preference for Natural Settings: A Review of Recent Findings." *Landscape and Urban Planning* 15:107-117.
- Kaplan, Stephen, and Rachel Kaplan. 1982. *Cognition and Environment: Functioning in an Uncertain World*. New York: Praeger.
- Katcher, Aaron, and Gregory Wilkins. 1993. "Dialogue with Animals: Its Nature and Culture." In *Biophilia Hypothesis*, edited by Edward Wilson, O. and Stephen Kellert, R., 173-200. Washington, D.C.: Island Press.
- Kellert, Stephen, R. 1993. "The Biological Basis for Human Values of Nature." In *Biophilia Hypothesis*, edited by Edward Wilson, O. and Stephen Kellert, R., 42-72. Washington, D.C.: Island Press.
- Kemal, Salim, and Ivan Gaskell, eds. 1993. *Landscape, Natural Beauty, and the Arts, Cambridge Studies in Philosophy and the Arts*. Cambridge: Cambridge University Press.
- Knopf, Richard, C. 1983. "Recreational Needs and Behavior in Natural Settings." In *Human Behavior and Environment: Advances in Theory and Research*, edited by Irwin Altman and Joachim Wohlwill, F., 205-240. New York, NY: Plenum Press.

- Leddy, Thomas. 2005. "A Defense of Arts-Based Appreciation of Nature." *Environmental Ethics* 27:299-315.
- Lee, Molly. 2006. "Platinum Grass: Place-making in the Marketplace." Paper Presented at Place and American Indian History, Literature and Culture: The 27th Meeting of the American Indian Workshop, University of Wales, Swansea, School of Humanities, Department of American Studies, March 29-31, 2006.
- Lewicka, Maria. 2011. "Place Attachment: How Far Have We Come in the Last 40 Years?" *Journal of Environmental Psychology* 31:207-230.
- Lippard, Lucy. 1997. *Lure of the Local: Senses of Place in a Multicentered Society*. New York: The New York Press.
- Malpas, J. E. 1999. *Place and Experience: A Philosophical Topography*. New York: Cambridge University Press.
- Malpas, William. 2003. *Land Art in Close-up*. Maidstone, UK: Crescent Moon.
- Malpas, William. 2004. *Land Art: A Complete Guide to Landscape, Environmental Earthworks, Nature Sculpture and Installation Art*. Maidstone, UK: Crescent Moon.
- Maquet, Jacques. 1971. *Introduction to Aesthetic Anthropology*. Reading, MA: Addison-Wesley.
- Metz, David, and Lori Weigel. 2013. The Language of Conservation 2013: Updated Recommendations on How to Communicate Effectively to Build Support for Conservation. <https://www.conservationgateway.org/Files/Pages/language-conservation-mem.aspx>: The Nature Conservancy.
- Michaels, Mary Beth. 2000. "Canvas, Colors and Camping." In *Painting Alaska*, edited by Kesler Woodward, 46-47. Anchorage: Alaska Geographic Society.
- Momim, Shamim M. 1999. "Surroundings: Responses to the American Landscape." *Southwest Art* 29 (6):30-32.
- Morgan, Paul. 2010. "Towards a Developmental Theory of Place Attachment." *Journal of Environmental Psychology* 30:11-22.
- Morley, Simon, ed. 2010. *The Sublime, Documents of Contemporary Art*. Cambridge, MA: MIT Press.

- Morphy, Howard. 1992. "From Dull to Brilliant: The Aesthetics of Spiritual Power Among the Yolngu." In *Anthropology, Art and Aesthetics*, edited by Jeremy Coote and Anthony Shelton, 181-208. Oxford: Clarendon Press.
- Morphy, Howard. 1994. "The Anthropology of Art." In *Companion Encyclopedia of Anthropology*, edited by Tim Ingold, 648-685. London: Routledge.
- Morphy, Howard. 1995. "Landscape and the Reproduction of the Ancestral Past." In *The Anthropology of Landscape*, edited by Eric Hirsch and Michael O'Hanlon, 184-209. Oxford: Clarendon Press.
- Myers, Fred R. 1991. *Pintupi Country, Pintupi Self: Sentiment, Place, and Politics Among Western Desert Aborigines*. Berkeley, CA: University of California Press.
- Nash, Roderick, Frazier. 2001. *Wilderness and the American Mind*. 4th ed. New Haven, CT: Yale University Press.
- National Park Service. 2008. "Drawing New Audiences, Expanding Interpretive Possibilities: Artist-in-Residence Programs of the National Park Service." National Park Service. http://www.nps.gov/wefa/learn/news/upload/NPS_AIR_Final.pdf.
- Nelson, Richard. 1993. "Searching for the Lost Arrow: Physical and Spiritual Ecology in the Hunter's World." In *Biophilia Hypothesis*, edited by Edward Wilson, O. and Stephen Kellert, R., 201-228. Washington, D.C.: Island Press.
- Nischan, Michel. 2004. "A Sense of Place Through Taste." *Wingspread Journal--Sustainable Development and the Environment*:17-20.
- Noll, Michael G. 2011. "Maximilian, Prince of Wied-Neuwied (1782-1867)." [Online Encyclopedia]. University of Nebraska. <http://plainshumanities.unl.edu/encyclopedia/doc/egp.ea.027>.
- Oelschlaeger, Max. 1991. *The Idea of Wilderness: From Prehistory to the Age of Ecology*. New Haven, CT: Yale University Press.
- Oelschlaeger, Max. 1992. *The Wilderness Condition*. San Francisco: Sierra Club Books.
- Olson, Randy. 2009. *Don't Be Such A Scientist: Talking Substance in an Age of Style*. Washington, D.C.: Island Press.
- Palka, Eugene Joseph. 1995. "Landscapes into Place: an Experiential View of Denali National Park." Dissertation, University of North Carolina at Chapel Hill (07A).

- Patterson, Michael E., and Daniel R. Williams. 2005. "Maintaining Research Traditions on Place: Diversity of Thought and Scientific Progress." *Journal of Environmental Psychology* 25:361-380.
- Penning-Rowsell, Edmund, C. 1986. "Themes, Speculations and an Agenda for Landscape Research." In *Landscape Meanings and Values*, edited by Edmund Penning-Rowsell, C. and David Lowenthal, 114-129. London: Allen and Unwin.
- Pinney, Christopher 1995. "Moral Topophilia: The Significations of Landscape in Indian Oleographs." In *The Anthropology of Landscape*, edited by Eric Hirsch and Michael O'Hanlon, 78-113. Oxford: Clarendon Press.
- Rodman, M. 1992. "Empowering Place: Multilocality and Multivocality." *American Anthropologist* 94:640-656.
- Rolston, Holmes. 1995. "Does the Aesthetic Appreciation of Landscape Need to be Science-Based?" *British Journal of Aesthetics* 35 (4):374-386.
- Rosenblum, Robert. 1983. "Painting America First." In *Art in the Land: a Critical Anthology of Environmental Art*, edited by Alan Sonfist, 225-232. New York: Dutton.
- Rosenthal, Mark. 1983. "Some Attitudes of Earth Art: From Competition to Adoration." In *Art in the Land: a Critical Anthology of Environmental Art*, edited by Alan Sonfist, 60-72. New York: Dutton.
- Ross, Stephanie. 1993. "Gardens, Earthworks, and Environmental Art." In *Landscape, Natural Beauty and the Arts*, edited by Salim Kemal and Ivan Gaskell, 158-182. Cambridge: Cambridge University Press.
- Sale, Kirkpatrick. 1993. *The Green Revolution: The American Environmental Movement 1962-1992*. New York: Hill and Wang.
- Schama, Simon. 1996. *Landscape and Memory*. New York: Vintage Books.
- Schroeder, Herbert W. 1996. "Ecology of the Heart: Understanding How People Experience Natural Environments." In *Natural Resource Management: The Human Dimension*, edited by A.W. Ewert. Boulder, CO: Westview Press.
- Schroeder, Herbert W. 2002. "Experiencing Nature in Special Places: Surveys in the North-Central Region." *Journal of Forestry* 100 (5):8-14.

- Schroeder, Herbert W. 2007. "A Role for First-person Science in Recreation Research." In *Proceedings of the Northeastern Recreation Research Symposium*, edited by Cherie LeBlanc and Christine Vogt, 244-249. Bolton Landing, NY: U.S. Department of Agriculture, Forest Service, Northern Research Station.
- Schuyler, David. 1995. "The Sanctified Landscape: The Hudson River Valley, 1820 to 1850." In *Landscape in America*, edited by George F. Thompson, 93-109. Austin: University of Texas Press.
- Seamon, David. 1984. "Phenomenologies of Environment and Place." *Phenomenology and Pedagogy* 2 (2):130-135.
- Seamon, David. 1987. "Phenomenology and Environment--Behavior Research." In *Advances in Environment, Behavior, and Design*, edited by Ervin Zube, H. and Gary Moore, T., 344. New York: Plenum Press.
- Shusterman, Richard. 2000. *Pragmatist Aesthetics: Living Beauty, Rethinking Art*. 2nd ed. Lanham: Rowman & Littlefield Publishers, Inc.
- Smith, David, Woodruff. 2011. "Phenomenology." [Online Encyclopedia]. Stanford University. <http://plato.stanford.edu/archives/fall2011/entries/phenomenology>.
- Smith, Jonathan, A., Paul Flowers, and Michael Larkin. 2009. *Interpretative Phenomenological Analysis: Theory, Method and Research*. Los Angeles: Sage.
- Sobel, David. 2008. "'Appareled in Celestial Light' Transcendent Nature Experiences in Childhood." *Encounter: Education for Meaning and Social Justice* 21 (4):14-19.
- Sonfist, Alan, ed. 1983. *Art in the Land: A Critical Anthology of Environmental Art*. New York: Dutton.
- Soos, Frank, and Kesler E. Woodward. 2000. *Under Northern Lights: Writers and Artists View the Alaskan Landscape*. Seattle: University of Washington Press.
- Stedman, Richard C. . 2002. "Toward a Social Psychology of Place: Predicting Behavior From Place-Based Cognitions, Attitude, and Identity." *Environment and Behavior* 34 (5):561-581.
- Stokowski, Patricia A. 2002. "Languages of Place and Discourses of Power: Constructing new Senses of Place." *Journal of Leisure Research* 34 (4):368-382.
- Thompson, George F., ed. 1995. *Landscape in America*. Austin: University of Texas Press.

- Thornton, Thomas F. 2008. *Being and Place Among the Tlingit*. Seattle: University of Washington Press.
- Townsend, Patricia, K. 2000. *Environmental Anthropology: From Pigs to Policies*. Long Grove, IL: Waveland Press.
- Tuan, Y. 1977. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press.
- Tuan, Y. 1990. *Topophilia: A Study of Environmental Perception, Attitudes, and Values*. Morningside ed. New York: Columbia University Press.
- Ucko, Peter J., and Robert Layton, eds. 1999. *The Archaeology and Anthropology of Landscape Shaping Your Landscape*. London: Routledge.
- Ulrich, Roger, S. 1993. "Biophilia, Biophobia, and Natural Landscapes." In *Biophilia Hypothesis*, edited by Edward Wilson, O. and Stephen Kellert, R., 73-137. Washington, D.C.: Island Press.
- United States Department of Agriculture. 2011. "National Report on Sustainable Forests 2010." [Government Document (pdf)]. USDA Forest Service. <http://www.fs.fed.us/research/sustain/>.
- Van Koppen, C.S.A. (Kris). 2000. "Resource, Arcadia, Lifeworld. Nature Concepts in Environmental Sociology." *Sociologia Ruralis* 40 (3):300-318.
- Van Manen, Max. 1990. *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy*. Edited by Philip Smith, L., *SUNY Series in the Philosophy of Education*. Albany: The State University of New York Press.
- van Riper, Carena J., and David White. 2007. "Bridging the Gap: Assessing Managers' Perspectives of Visitor Experiences at Canyon de Chelly National Monument." In *Proceedings of The George Wright Society Biennial Conference on Parks, Protected Areas, and Cultural Sites*, edited by D. Harmon, 293-299. Hancock, MI: The George Wright Society.
- Vedantam, Shankar. 2010a. *The Hidden Brain: How our Unconscious Minds Elect Presidents, Control Markets, Wage Wars, and Save our Lives*. New York: Spiegel & Grau.
- Vedantam, Shankar. 2010b. "How 'The Hidden Brain' Does the Thinking for Us." In *Morning Edition*, edited by Steve Inskeep (host). National Public Radio: <http://www.npr.org/templates/story/story.php?storyId=122864641>.

- Vining, JoAnne. 1992. "Environmental Emotions and Decisions: A Comparison of the Responses and Expectations of Forest Managers, an Environmental Group, and the Public." *Environment and Behavior* 24 (1):3-34.
- Weiner, James. 1991. *The Empty Place: Poetry, Space, and Being Among the Foli of Papua New Guinea*. Bloomington, IN: University of Indiana Press.
- Weiss, Brad. 2011. "Making Pigs Local: Discerning the Sensory Character of Place." *Cultural Anthropology* 26 (3):438-461.
- Williams, D.R., and S.I. Stewart. 1998. "Sense of Place: An Elusive Concept that is Finding a Home in Ecosystem Management." *Journal of Forestry* 96 (5):18-23.
- Wilson, Edward, O. 1984. *Biophilia*. Cambridge, MA: Harvard University Press.
- Wilson, Edward, O., and Stephen Kellert, R., eds. 1993. *Biophilia Hypothesis*. Washington, D.C.: Island Press.
- Wiseman, Boris. 2007. *Levi-Strauss, Anthropology and Aesthetics*. Edited by Quentin Skinner and James Tully. 85 vols. Vol. 85, *Ideas in Context*. Cambridge: Cambridge University Press.
- Wohlwill, Joachim F. 1983. "The Concept of Nature: A Psychologist's View." In *Human Behavior and Environment*, edited by Irwin Altman and Joachim F. Wohlwill. New York: Plenum Press.
- Woodward, Kesler. 2000. *Painting Alaska*. Vol. 27 (no.3), *Alaska Geographic*. Anchorage: Alaska Geographic Society.
- Woodward, Kesler E. 1993. *Painting in the North: Alaskan Art in the Anchorage Museum of History and Art*. Seattle: Distributed by University of Washington Press.
- Worster, Donald. 1985. *Nature's Economy: A History of Ecological Ideas*. Cambridge: Cambridge University Press.

APPENDICES

Appendix A

Semi-structured Ethnographic Interview Guide

Interview questions were based on the research goal and questions. The following is an outline of the possible topics addressed in the narrative interviews conducted with respondents. Due to the participant driven thematic nature of the narrative interviews, not all topics may have been covered and similar additional topics and areas of inquiry were added based on the content and context of narrative data collected during the in-depth interviews.

Research questions:

1. How do visual artists participating in the DNPP AIR and TAC programs experience the natural environment?
2. How do these artists process their experiences with the natural environment?
3. How do these artists' experiences with the natural environment influence them as artists?
4. What constitutes the natural environment for the artists?
5. What constitutes access to the natural environment for the artists?
6. What role does experiencing the natural environment serve for the artists?
7. How might residency programs influence artists' experiences with the natural environment?

Types of Questions asked

(Timeframes may include past, present, & future)

1. Experience/behavior questions—what a person does or has done;
2. Feeling questions—aimed at understanding the emotional responses of people to their experiences and thoughts (not opinions);
3. Knowledge questions—aimed at factual information;
4. Opinion/belief/considered judgment questions—aimed at what a person thinks about something;
5. Sensory questions—what is seen, heard, touched, tasted, and smelled;
6. Background questions—to help distinguish one person in relation to others.

Artists

Theme: Background Questions

1. Type of environments lived in & where grew up
2. Current environment living in
3. Cultural background
4. Life experiences with the natural environment
5. Sentiments on the environment
6. Type of art & history as an artist
7. Involvement with DNPP AIR program
 - a. Knowledge, opinions, experience with program
8. Involvement with other similar programs
 - a. Knowledge, opinions, experience with programs
9. Long term application of the experience
10. Attachment to place (DNPP & other landscapes)
11. Landscape as an influence on creativity

Theme: How do they experience the natural environment?

12. Role of environment for artist
13. Descriptions of sense of place/experiences of the environment
14. Natural environment as a connection to place
15. Influence of experience of natural environment
16. Other influences on experiences of environment/sense of place
17. Meaning of art in relation to experience of the environment
18. Relationships between art and natural environment
19. Developing a sense of place
20. Lasting impressions of natural environment
21. Sentiments for natural environment

- 22. Sentiments for place
- 23. Description of sense of place for landscape in relation to natural environment
- 24. Identifying with art through natural environment
- 25. Identifying with the natural environment
- 26. Cultural ideologies
- 27. Place and being ideologies

Theme: Do they process their experiences of the natural environment?

- 28. Connections between art and environment—opinions, experiences, feelings
- 29. Landscape experiences and sentiments
- 30. Sense of place in relation to natural environment
- 31. Sentiments for the natural environment
- 32. Meaning of the natural environment
- 33. Meaning of experiences in environment
- 34. Attachment to natural environment
- 35. Factors influencing sense of place/experience of the environment
- 36. Relevance of experience of the landscape to artist and artwork
- 37. Relationship between landscape and artist and artwork
- 38. Influences on artists' experience of the landscape
- 39. Changes in sentiment for the natural environment
- 40. Changes in artists' connection with the natural environment
- 41. Learning through the experiences of the landscape
- 42. Emotional attachment to the natural environment and specific places
- 43. Any negative impacts of natural environment
- 44. Experience of landscape as it relates to self expression

Theme: What constitutes the natural environment for these artists?

- 45. Perceptions of the natural environment

46. Descriptions of the natural environment in artist's life
47. Role of environment in relation to artist and artwork
48. Defining the natural environment
49. Defining components of natural environment relevant to artist and artwork
50. Memorable natural environments
51. Memorable places
52. Attachment to natural environment
53. Attachment to places
54. Existence values—places that have value but never experienced; role of these places in relation to art

Theme: How and what constitutes access to the natural environment?

55. Destination, journey, activity, and lifeway perspectives on access & experience of natural environment
56. Motivations for accessing the environment
57. Changes in access to the natural environment
58. Role of nature in artwork
59. Role of natural materials in artwork
60. Access to materials
61. Experiences of the landscape
62. Separation from and inclusion in the natural environment
63. Getting out in the natural environment
64. Activities in the natural environment
65. Limitations to access of the natural environment
66. Opinions of ideal participation in natural environment

Theme: Does the artists' experience of the environment influence them as artists and their artwork?

67. Natural environment as a motivator for creativity
68. Meaning of natural places/environment
69. Feelings for places
70. Feelings for natural places
71. Meaning of place in relation to art
72. Influences of the natural environment on art
73. Relationships between natural environment and art
74. Influences of experience of the natural environment on relationship with natural environment
75. Influences of the natural environment on artist and artwork
76. Relevance of the connection between art and environment to artist
77. Barriers to connecting art and environment

Theme: How has their experience of the environment at DNPP facilitated connections between the artists and the environment?

78. Connections between art and environment—opinions, experiences, feelings
79. Park landscape experiences and sentiments
80. Program experiences and sentiments
81. Sense of place for park from the program
82. Sentiments for the park
83. Meaning of DNPP
84. Meaning of AIR program experience
85. Motivations for participation
86. Attachment to park
87. Educational presentation component
88. Donated art—opinions, description, feelings

89. Opinion of program
90. Park description
91. Relevance of artist experience of program to artist experience of the park landscape
92. Relationship between park landscape, program and artist experience of the park landscape
93. Program influence on artists' experience of park landscape
94. Changes in sentiment for park landscape through the program
95. Changes in artists' connection with park landscape through the program
96. Learning experience
97. Emotional attachment to the park through the experience
98. Any negative impacts of experience
99. Experience as it relates to self expression
100. Relationship of experience of natural environment and art production

Theme: What role has the DNPP AIR program experience of the environment served to define the artist's experience of the environment, them as artists, and their artwork?

101. Role of environment in relation to artwork
102. Role of environment in relation to sense of place
103. Experience of environment as a motivator for connection with the park landscape
104. Influence on experience of park landscape on art
105. Influence of experience on sense of environment
106. Meaning of art in relation to sense of place/experience of environment
107. Relationships between art and park landscape
108. Developing a sense of place
109. Developing experiences of the environment
110. Results of the AIR experience
111. Lasting impressions of experience
112. Sentiments for DNPP

- 113. Sentiments for other parks
- 114. Description of sense of place for park landscape in relation to program experiences
- 115. Expectations of the experience
- 116. Identifying with their experiences of the environment
- 117. Relationship of experience with art production

Theme: Does a DNPP AIR program artists' experience of the environment influence their artwork and if so how?

- 118. Park landscape/experience of environment as a motivator for creativity
- 119. Meaning of places
- 120. Feelings for places
- 121. Meaning of park in relation to art
- 122. Influences of the park landscape/experience of the environment on art
- 123. Relationships between park landscape/experience of the environment and art
- 124. Influences of AIR experience on relationship with park landscape
- 125. Relevance of the connection between art and environment to artist
- 126. Barriers to connect art and environment

NPS Staff

Theme: What has been the implementation process of the DNPP AIR program? (DNPP staff)

- 127. DNPP program process, procedures and logistics
- 128. Barriers to program process, procedures, logistics and implementation
- 129. Areas of improvement or change for program, procedures and process
- 130. DNPP AIR program advertising/marketing
- 131. Influences of other similar programs on program structure
- 132. Park's experiences with development and implementation of program

Theme: What has been the implementation process of the National AIR program? (DNPP & National staff)

- 133. DNPP program process, procedures and logistics
- 134. Barriers to program process, procedures, logistics and implementation
- 135. Areas of improvement or change for program, procedures and process
- 136. DNPP AIR program advertising/marketing
- 137. Influences of other similar programs on program structure
- 138. Park's experiences with development and implementation of program

Theme: History of Denali AIR program (DNPP staff)

- 139. Goals and objectives of the program
- 140. Origins of the program
- 141. Key players in programs development
- 142. Barriers to developing the program locally
- 143. Barriers to program implementation locally
- 144. Comparison to other parks' programs
- 145. Program sustainability
- 146. Program funding
- 147. Program expansion plans and opportunities
- 148. Scope of program
- 149. Need for the program
- 150. Program successes and trouble spots
- 151. Authorizing mechanisms
- 152. Other DNPP programs available to connect visitors with the parks
- 153. Development of educational components

Theme: What has been the history of the NPS Artist-in-Residence program nationally? (DNPP & National staff)

- 154. Goals and objectives of the program
- 155. Origins of the program
- 156. Key players in programs development
- 157. Barriers to developing the program at individual parks and nationally
- 158. Barriers to program implementation at individual parks and nationally
- 159. Comparison to other parks' programs
- 160. Program sustainability
- 161. Program funding
- 162. Program expansion plans and opportunities
- 163. Scope of program
- 164. Program successes and trouble spots
- 165. Authorizing mechanisms
- 166. Need for the program
- 167. Political and environmental context of program development
- 168. First program
- 169. Other NPS programs available to connect visitors with the parks
- 170. Development of educational components

Theme: Role of other stakeholders in DNPP AIR program (DNPP staff)

- 171. Main stakeholders
- 172. Role of stakeholders
- 173. Other stakeholders
- 174. Barriers to involving stakeholders
- 175. Local community coordination
- 176. Program support

Theme: How have NPS ideologies (e.g., conservationist ideology) influenced the AIR program and its participants? (DNPP & National staff)

- 177. NPS ideologies
- 178. Contribution of program to park management, conservation, and preservation goals
- 179. Need for program
- 180. Contribution of program to visitor experience
- 181. Goals and objectives of program
- 182. Program importance to park, participants, and society
- 183. NPS vision of nature and art connection
- 184. Meaning of program to NPS
- 185. Park ideology information dissemination
- 186. NPS discourse on the connection between art and environment

Theme: How has the DNPP AIR program facilitated connections between visitors, and artists, and the park? (DNPP staff)

- 187. Connections between art and environment—opinions, experiences, feelings
- 188. NPS efforts to develop program to facilitate connections between art and visitor experience of park landscape
- 189. NPS vision for program
- 190. NPS strategy for program
- 191. Motivation for developing program
- 192. Description of program participation by artists and visitors, and desired outcomes
- 193. Reasons for participation in program by visitors and artists
- 194. Success of program
- 195. Other AIR programs
- 196. Description, opinions of donated art
- 197. NPS vision for connection between art and visitor experience of the park landscape

- 198. Benefits of program to artists, visitors, park
- 199. Staff connection with park developed through the program
- 200. Meaning of the program to the NPS
- 201. Contribution of program to NPS
- 202. Program contributions to connecting visitors with park landscapes
- 203. Description of function of program experiences

Theme: How have NPS AIR programs in general facilitated connections between visitors, artists, and the parks? (National staff)

- 204. Connections between art and environment—opinions, experiences, feelings
- 205. NPS efforts to develop program to facilitate connections between art and visitor experience of park landscape
- 206. NPS vision for program
- 207. NPS strategy for program
- 208. Motivation for developing program
- 209. Description of program participation by artists and visitors, and desired outcomes
- 210. Reasons for participation in program by visitors and artists
- 211. Success of program
- 212. Other AIR programs
- 213. Description, opinions of donated art
- 214. NPS vision for connection between art and visitor experience of the park landscape
- 215. Benefits of program to artists, visitors, park
- 216. Staff connection with park developed through the program
- 217. Meaning of the program to the NPS
- 218. Contribution of program to NPS
- 219. Program contributions to connecting visitors with park landscapes
- 220. Description of function of program experiences

Theme: What is the DNPP perspective on the influence of the AIR program experience (DNPP staff)

- 221. Influence of program experience on artists
- 222. NPS vision for how connections with the park landscape are developed by artists and visitors through the AIR program experiences
- 223. Description of donated art—what are the ties between the art and the park landscape
- 224. What does the art mean to the park?
- 225. Fostering a sense of place—artists, visitors, staff
- 226. Influences of program on artists and visitors
- 227. Types of connections fostered between artists and visitors and the park landscape

Theme: How can the Denali AIR program be improved or expanded upon? (DNPP staff)

- 228. Needed resources
- 229. Improvements needed at the local and national levels
- 230. Relevance of the program to other parks and society
- 231. Other AIR programs
- 232. Future of DNPP AIR program
- 233. Future of national level program administration

Theme: How can the national AIR program be improved or expanded upon? (DNPP & National staff)

- 234. Needed resources
- 235. Improvements needed at the national level
- 236. Relevance of the program to the parks and society
- 237. Other AIR programs
- 238. Future of local park AIR programs
- 239. Future of national level program administration

Other Participants

Alaska Native Organizations

- 240. Knowledge and opinions of programs to connect artists and the natural environment
 - a. Involvement with such programs
 - b. Artists participation in programs
- 241. Barriers for artist to meet their needs of experiencing the natural environment
- 242. Involvement in art community
- 243. Topics from any other respondent category

Art Organizations

- 244. Knowledge and opinions of programs to connect artists and the natural environment
 - a. Involvement with such programs
 - b. Artists participation in programs
- 245. Barriers for artist to meet their needs of experiencing the natural environment
- 246. Involvement in art community
- 247. Topics from any other respondent category

Other organizations

- 248. Knowledge and opinions of programs to connect artists and the natural environment
 - a. Involvement with such programs
 - b. Artists participation in programs
- 249. Barriers for artist to meet their needs of experiencing the natural environment
- 250. Involvement in art community
- 251. Topics from any other respondent category

Key Players

- 252. Knowledge and opinions of programs to connect artists and the natural environment
 - a. Involvement with such programs
 - b. Artists participation in programs

- 253. Barriers for artist to meet their needs of experiencing the natural environment
- 254. Involvement in art community
- 255. Topics from any other respondent category

Appendix B
Research Data Sources Overview

Field Research 2007, 2008, 2009

Interviews

Artist
interviews

Key
informant
interviews

NPS staff
interviews

Unstructured
interviews

**Participant
Observations**

Denali Visitor
Center
activities and
artwork

Artist-in-Residence
educational
presentations

Field
seminar at
DNPP

Approximate
experience
reconstruction &
experiencing
DNPP

TAC
program
participation

Document Review

NPS
documents

Artist maps

Artist
journals

Artist photo
journals

Other
applicable
documents

Appendix C

Human Subjects Research Approval



Institutional Review Board

909 N Koyukuk Dr. Suite 212, P.O. Box 757270, Fairbanks, Alaska 99775-7270

(907) 474-7800
(907) 474-5444 fax
fyirb@uaf.edu
www.uaf.edu/irb

June 11, 2007

To: Molly Lee, Ph.D
Principal Investigator

From: Bridget Stockdale, Research Integrity Administrator
Office of Research Integrity

A handwritten signature in blue ink, likely belonging to Bridget Stockdale, the Research Integrity Administrator.

Re: IRB Protocol Application

Thank you for submitting the IRB protocol application identified below. I have administratively reviewed this protocol and determined that it meets the requirements specified in federal regulation for exempt research under 45 CFR 46.101(b)(2). Therefore, I am pleased to inform you that your protocol has been approved.

Protocol #: 06-59

Title: *Artists' Sense of Place: The Connection of Art and Environment*

Level: Exempt

Received: June 8, 2007

Approved: June 11, 2007

Exempt research does not require annual continuing review, but please submit any modifications or changes to this protocol to fyirb@uaf.edu for administrative review. Modification Request Forms are available on the IRB website (<http://www.uaf.edu/irb/Forms.htm>). Please contact the Office of Research Integrity if you have any questions regarding IRB policies or procedures.



UNIVERSITY OF ALASKA FAIRBANKS

Appendix D

Copyrighted Material Approval

Request for permission to use Svalbard maps in dissertation

Marek Brys <admin@worldatlas.com>
To: Amy Wiita <awiita@cinzaresearch-alaska.com>

Fri, Oct 30, 2015 at 12:18 PM

Dear Ms. Wiita,

You have permission from [worldatlas.com](http://www.worldatlas.com) to use the following two copyrighted maps in your dissertation for the University of Alaska Fairbanks.

<http://www.worldatlas.com/aatlas/infopage/worldlocator/svalbd.gif>

<http://www.worldatlas.com/aatlas/infopage/svalbard.gif>

Sincerely,

Marek Brys

